

MR. GILBERT H. BETJEMANN.

THE
MUSICAL JOURNAL
A MONTHLY
RECORD & REVIEW.
PUBLISHING OFFICES,
29, PATERNOSTER ROW, E.C.
PRICE - TWO-PENCE.

EDITED BY
E. MINSHALL.

270.

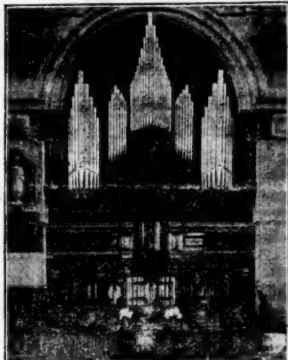
JUNE, 1910.

Price 2d. By post 3d.
Annual Subscription, 3s. post free.

Telegrams—"RUTT, LEYTON."

**ROBERT
SPURDEN
RUTT**
ORGAN
BUILDER,
LEYTON, E.

**Tone Specialist.
Inventor & Patentee.**



**Electric and Water
Installations for
Blowing, a Speciality.**
**Rebuilds, Renovations,
Enlargements.**
**Tunings in all parts
of England, Scotland,
Ireland, and Wales,**
**Advocated by the
best known experts.**

In the Press.

Price 1/6.

In the Press.

IMPROVISATION.

Hints thereon for the Average Organists, with Examples and Exercises,

By **FREDERIC JAMES, Mus. Bac. (Cantab.), L.R.A.M.**

"MUSICAL JOURNAL," 29, Paternoster Row, LONDON, E.C.

The Brotherhood SONG BOOK.

8th THOUSAND.

MUSIC.

Paper Cover, 9d. Cloth, 1s.
Postage 2d. extra.

Words only, 1d. (7/6 per 100)
Cloth Cover, 2d. (15/- per 100)

POINTS

The Hymns are specially selected for their manly sentiment
No Melody goes above D.
The Tunes are within the reach of Men's voices.
Three-quarters of the tunes are well known.

SPECIAL TERMS FOR QUANTITIES TO P.S.A. AND BROTHERHOOD LEADERS.

JAMES BROADBENT & SON, Ltd., 13, Brunswick Place, LEEDS

The Books may be had at the "Musical Journal" Office, 29, Paternoster Row, E.C.

PROFESSIONAL NOTICES.

The charge for notices (three lines) in this column is 10s. 6d. for 12 insertions, 6s. for 6 insertions, commencing at any time.

MR. ARTHUR ROSE,

BARITONE.

Address—

10, BRONDESBUURY VILLAS, LONDON, N.W.

SOPRANO, A.R.A.M., Bronze, Silver Medallist and Cert. R.A.M., is willing to sing Solos in Oratorios or Anthems, Sundays or week-days, for this season, free. Address—A. C., 60, Berners Street, Oxford Street, W.

MR ALEXANDER TUCKER (Bass), for Vocal Recitals, Concerts, Special Musical Services, etc., etc. Highly recommended by leading Free Church Ministers. Prospectus on application.—Address, Enfield, London, N.

MR ARTHUR BERRIDGE (Composer) gives lessons in Harmony, and revises MSS. for publication.—Address, 24, Wallingford Avenue, North Kensington, W.

MRS. GEO. PENNINGTON (Contralto Vocalist), Burchett Terrace, Hyde Park, Leeds.

MR. HENRY BREARLEY (Tenor). Canadian tour, 1908. Leeds Philharmonic and Choral Societies, Glasgow, Liverpool, Birmingham, London (Queen's Hall).—29, Cliff Road, Hyde Park, Leeds.

DR. ORLANDO A. MANSFIELD, Mus. Doc., Univ. of Toronto, F.R.C.O., etc., Glenhaven, Torquay. Postal Lessons. MSS. Revised. Exam. Classics Analysed. Musical Lectures. Organ Recitals. Organ Committees Advised.

MR. CHAS. JESSOP, F.T.S.C., Musical Competitions Adjudicator, Composer, undertakes revision of MSS. for publication, and gives Lessons by post in Theory, Harmony, and Musical Composition.—66, Harcourt Road, Sheffield.

ALLAN H. BROWN'S ORGAN RECITALS (of well-known London and Provincial Halls and Nonconformist Churches).—Sole Director, C. A. Newman, 12, Dafforne Road, Upper Tooting, S.W.

MR. T. D. EDWARDS, A.R.C.M., F.T.S.C., I.S.M., Organist and Choirmaster Brynhyfryd B. Church; Conductor Pontypridd Mus. Society; Local Rep. R.A.M. &c. ADJUDICATOR, CONDUCTOR CHORAL FESTIVALS. ORGAN RECITALIST. Preparation for Diplomas, Recent Successes. New Address—TREHARRIS, Glam.

MR. GEORGE FERGUSON (Tenor). Oratorio, Concerts, Musical Services, Sacred Solo, &c. Address—40, Ross Road, Wallington, Surrey.

MRS. M. CHEVELEY (Soprano Vocalist), Burchett Place, Hyde Park, Leeds.

NEW ANNIVERSARY MUSIC FOR 1910

By the well-known writers: W. H. BENNETT and ROBERT WITTY (First Prize-winners, 1910). "When the children sing," "The Master's Army," "Marching 'neath the banner," "There is service sweet," "We're marching on," "Soldiers of the Heavenly King," "Songs of joy and gladness," "O Saviour, hear my prayer," "Eventide," and "Vesper." Samples of the above for Postal Order value Sixpence (not stamps).

W. H. BENNETT, Music Publisher, Oakwood, White Gritt, Minsterley, Salop.

MUSIC GIVEN AWAY!

Choirmasters—

Send at once for Samples of our NEW ANNIVERSARY MUSIC before making your final selection. Both Words and Music are from the most successful writers of the present day.

THREE STARTLING OFFERS in every parcel!

FRED W. PEACE, Music Composer and Publisher, THORNHILL, DEWSBURY.

MUSIC FOR FLOWER SERVICES.

See Last Page.

NICHOLSON & CO.,

Organ Builders,

PALACE YARD, WORCESTER.

(ESTABLISHED 50 YEARS).

Organs Constructed with Tubular Pneumatic Action, with or without NICHOLSON & Co.'s PATENT STOP KEY & SPECIAL COMBINATION ACTION.

Specifications, Estimates, Designs, & Testimonials sent post free on application.

MUSIC PRINTING.

Send for Estimate to

James Strafford

49a, Briggate,

Nat. Tel : 2038.

.. LEEDS ..

Established when George the Third was King

Nicholson & Lord

ORGAN BUILDERS,

VICARAGE PLACE, WALSALL

And 748, GEORGE ST., SYDNEY, AUSTRALIA.

Organs built with improved Tracker Action, also with the Tubular Pneumatic Transmission Action, on the latest and most approved principle.

SPECIFICATIONS AND ESTIMATES for New Organs, Enlargements, Repairs, etc., sent free.

ORGANS TUNED BY CONTRACT OR OTHERWISE

First-class Tuners sent to all parts of the Country.

ANNIVERSARY - MUSIC.

The success of your Choir Festival, Sunday School Anniversary, or Musical Service depends largely upon the music you render.

MESSRS. LINWOOD, Music Publishers, EASTWOOD, NOTTS,

Can supply you with "just what you require." Catalogue and Samples sent post free on application. (Mention "Musical Journal.")

THE MUSICAL JOURNAL.

A Monthly Record and Review devoted to the Interests of Worship Music
in the Churches.

No. 270.

JUNE, 1910.

Price 2d. Post free. 3d.
Annual Subscription: 3s. post free.



BY ROYAL WARRANT TO
HIS MAJESTY THE KING.

NORMAN & BEARD
Church Organs.

Factories:
LONDON, NORWICH,
and GLASGOW.

Address:
19, Ferdinand Street, London, N.W.

16th THOUSAND.

Sacred Cantata— 'THE PROMISES OF JESUS'

COMPOSED BY THOS. BROOKFIELD, A.T.C.L.

This work is very pleasing, effective, and not over difficult.

It is written in Three Parts: PARDON, PEACE, POWER,
and may be given complete, or in three parts, as Special
Sunday Evening Services.

PRICE:—Old Notation, 6d. Sol-fa, 3d. each.
Band Parts and Words Only issued.

Send for Complete Catalogue of Anthems, Songs,
Voluntaries, Song Services, Leaflets, etc.,

TO

T. BROOKFIELD, Music Publisher, SOUTHPORT

A SHORT CHURCH CANTATA.

PENITENCE, PARDON, & PEACE.

MUSIC BY

J. H. MAUNDER

For Soprano (or Tenor) and Baritone Soli and Chorus.

Musical News, 15/1/98.—Devotional.

Musical Times, 1/1/99.—Admirable.

Musical Opinion, 1/2/98.—Fine.

Musical Standard, 5/3/98.—Pleasing.

Price 1s. 6d.; Tonic Sol-fa, 1s. Words 2s. per 100.

London and New York: NOVELLO, EWER & CO.

JUST OUT

"SPRINGTIME AND FLOWERS,"

An Anniversary Service consisting of Music and Recita-
tions for Sunday Schools.

Both Notations, 4d. 50 for 8/4.

JAMES BROADBENT & SON, Ltd., 13, Brunswick Place,
Leeds.

JUST PUBLISHED.

New Service of Song.

5th Edition.

"Songs and Scenes from the Life of the REV. JAMES FLANAGAN."

Music by J. BLENKIRON, F.N.C.M.

Specimen Copy, 4d. post free. 50 Copies and above, Half-price.

BLENKIRON & CO., Music Publishers, CRAGHEAD, S.O., co. Durham.

New Anniversary Music, Anthems & Leaflets, Services of Song, Cantatas, &c.

Catalogues and Specimens post free.

Lantern Slides on hire. Send for Catalogues and Terms.

W. NICHOLSON & SONS, Ltd, 26, Paternoster Square,
LONDON, E.C.

MUSIC PRINTING AT HOME.

Musicians should use the BLACK AUTOCOPYIST, most perfect,
simple, and cleanly copyist invented for reproducing Music, Pro-
grammes, Circulars, Sketches, &c. Original written or drawn on
any ordinary paper, with any kind of pen. Write for price list
and specimens, or call and see apparatus in operation.

THE COPYING APPARATUS Co., LTD., [Dept. 7], 128, Cannon Street,
London, E.C.

"As a writer of hymns, Mr. W. H. Jude has no rival."

W. H. JUDE'S NEW ANNIVERSARY MUSIC.

Send stamp for specimen. Over 2,000,000 copies sold.

REID BROS., Ltd., 72, Wells Street, Oxford Street
London, W.

Now Ready.

NEW CANTATA:

THE PILGRIM PATH.

Libretto by ALLAN FORD.

Music by T. BROOKFIELD.

Moderately Easy.

Printed Band Parts. O.N., 6d. Sol-fa, 3d.

THE PSALM OF LIFE

A CHORAL ODE

By ARTHUR PEARSON.

Old Notation, 6d.

Sol-fa, 3d.

Scored for Orchestra.

James Broadbent & Son, Ltd., 29, Paternoster Row, E.C.

NOW READY.

Three Organ Compositions

BY

H. A. FRICKER, Mus. Bac., F.R.C.O.

(Leeds City Organist).

BOOK 1.—ROMANCE.

2.—MARCHE ECCLESIASTIQUE

3.—IDYLL

Nos. 1 and 3—PRICE 6d. net, per book.
(Post Free, 7½d.)

No. 2—PRICE 1/-

JAMES BROADBENT & SON, Ltd.,
29, Paternoster Row, E.C.

Home Music Study Union

AFFILIATED TO THE

NATIONAL HOME READING UNION.

President: W. H. HADOW, M.A., Mus.D.

Vice-Presidents: REV. J. B. PATON, D.D. (Hon. Sec. N.H.R.U.)

ARTHUR SOMERVELL, M.A., Mus.D.

Hon. Editorial Committee: E. C. BAIRSTOW, Mus.D.

H. A. FRICKER, Mus.B.

T. J. HOGGETT, Mus.B.

Hon. Editorial Secretary: PERCY A. SCHOLES, Mus.B.

Hon. General Secretary: J. E. LAWRENCE.

THIRD SEASON, 1909-1910.

3 COURSES.—No. 1, based on Parry's "Studies of Great Composers" (special H.M.S.U. cheap edition). No. 2, "The Romantic in Music." No. 3, "Wagner," conducted by Rutland Boughton.

The Union aims at assisting all who take a serious interest in music. Its monthly journal, *The Music Student*, is sent to all members. Amongst its contributors are Herbert Antcliffe, Rutland Boughton, H. C. Colles, Frank Kidson, Dr. C. H. Kitson, N. Kilburn, Dr. E. Markham Lee, M. Montagu-Nathan, Mrs. Newmarch, Dr. Ernest Walker, Dr. R. Vaughan Williams, C. Stanley Wise, and many other writers.

For information send stamped envelope to SECRETARY, N.H.R.U., 12, YORK BUILDINGS, ADELPHI, LONDON, W.C.

If a specimen of *The Music Student* is desired, enclose 2 stamps.



STAINER & BELL'S PUBLICATIONS.

THE ORGAN,

BY

PERCY BUCK.

Edited by SIR CHARLES V. STANFORD and
SIR WALTER PARRATT.

Price 5/- net; post free, 5/6.

This work has been specially written to meet the demand for a Primer which takes cognisance of the enormous advance made in the Art of Organ Playing during the last twenty-five years, and should be in the hands of all Candidates for the Examinations of the Royal College of Organists, the Royal Academy of Music, and the Royal College of Music.

EXERCISES IN SCORE READING

By JAMES LYON.

For the Candidates preparing for the A.R.C.O.

Price 1/6 net; post free, 1/8.

CHURCH MUSIC. SERVICES AND
ANTHEMS. ORGAN MUSIC.
PART-SONGS FOR S.A.T.B., MALE VOICE
AND TREBLE VOICES.

SEND FOR COMPLETE CATALOGUES.

STAINER & BELL, Ltd., 28, Berners Street,
LONDON, W.

POPULAR HYMN ANTHEMS.

Price 2d.

How calmly the evening	... Arthur Pearson
Hark! hark, my soul	... H. R. Shelley
Abide with me	... Cuthbert Harris, Mus. Doc.
O how amiable	... A. C. Bennett
Sweet Saviour	... H. A. Fricker
O worship the King	... J. S. Witty
Abide with me	... Arthur Pearson
Jerusalem the golden	... Miss Dugdale, Mus. Bac.
Hail to the Lord's Anointed	... Arthur Berridge

Price 1½d.

Sun of my soul	... J. S. Witty
The Better Land	... J. S. Witty
Just as I am	... J. H. Meredith

JAMES BROADBENT & SON, LTD., 13, BRUNSWICK PLACE,
LEEDS.

JUNE, 1910

CRITICISM COUPON.

Name _____

Address _____

The Musical Journal

JUNE, 1910.

CONTENTS.

	PAGE
EDITORIAL NOTES	123
PASSING NOTES	124
MUSICAL NOTES AND QUERIES	125
LINE AND SPACES	126
MR. GILBERT H. BETJEMANN	128
PREPS INTO THE PAST	130
CHORAL FESTIVALS COMMITTEE	131
WHAT ENGLAND OWES TO NONCONFORMITY MUSICALLY	132
CHOIRMASTERS AND CHOIRMASTERS	134
PSALMODY: ITS POWER; ITS PLACE IN PUBLIC WORSHIP	136
CRITICISM OF SHORT COMPOSITIONS	137
FREE CHURCH MUSICIANS' UNION	138
NONCONFORMIST CHOIR UNION	138
ECHOES FROM THE CHURCHES	139
RECITAL PROGRAMMES	140
STACCATO NOTES	141
PRIZE COMPETITION	141
TO CORRESPONDENTS	141

All Communications for the Editor should be sent to him at "Bryntirion," Grimston Avenue, Folkestone. Orders for any of our publications should be sent to the Publishing Office, 29, Paternoster Row, London, E.C.

SCALE OF CHARGES FOR ADVERTISEMENTS.

Per 1/4 page = 2 1/2 inches	£0 12 6
" 1/2 " = 4 1/2 inches	1 2 6
" Full "	4 4 0
Discount for a long series. Special position by arrangement		

PROFESSIONAL NOTICES:—3 Lines, 10s. 6d. per annum.

Address all applications for space to

The Musical Journal,
29, Paternoster Row, London, E.C.

By the death of King Edward VII. the nation suffers an irreparable loss. He was loved and respected by all classes from the highest to the lowest. He took as much—if not more—interest in the masses as in the "upper ten." He was tactful, wise, and considerate in all he did. Truly he well deserved the title of "Peacemaker," and most probably it has been his unique influence among the nations that has prevented Great Britain being involved in wars. King Edward was universally popular, and his death is mourned all over the world. King George has a difficult position to fill; but he and Queen Mary have always been favourites with the people, and will therefore have the utmost loyalty shown them. It is hoped that the new King will follow in the footsteps of his father. God save the King!

To Queen Alexandra the greatest sympathy has been shown, and in her hour of trial and sorrow the nation feels for her. Even in her distress she is able to enter into the grief of others. During the service in the Chapel Royal on the Sunday immediately following the death of the King, Her Majesty's attention was directed to a choir-boy, whose grief was uncontrollable. After the service Her Majesty went up to the lad, and, patting his head, spoke a few words of comfort. She then asked him if he would like to see the King, and being answered in the affirmative, conducted him personally into the chamber of death.

King Edward was a man of broad views, and was willing to help all who are working for the common good. To Free Churchmen the following incident is interesting. At Amner, near Sandringham, the Primitive Methodists worshipped in a railway carriage in a field, being unable to purchase a site for a chapel. When King Edward purchased Amner an appeal was made to him, and he promptly replied by building a chapel, and charging the nominal sum of £1 per year for the use of it. Furthermore, he visited the chapel.

The Salvation Army offered to the Queen Mother to send a band to Buckingham Palace, on the Sunday after King Edward's death, to play some of the King's favourite tunes. The offer was graciously accepted, and Queen Alexandra listened with appreciation to the strains of the band. She takes a keen interest in the work of the Salvation Army.

There has been trouble between the new vicar of Purbrook, near Portsmouth, on the one side, and the organist, choir, and some of the congregation on the other. After being in the parish three weeks only, the clergyman requested the organist and choir to bow to the altar as they passed to their seats, and a cross was to be carried by the boys. All refused, and the parents of the lads spoke strongly of the new order. The result was that all were discharged, and many members of the congregation have left the church. It seems a pity that one man should have the power to enforce practices which are objectionable to a large section of the worshippers.

The London Sunday School Choir will give three Concerts at the Crystal Palace, on Wednesday, June 15th. The first, of 5,000 juveniles, will take place on the great Handel orchestra at 1 p.m., under the conductorship of Mr. J. Wellard Matthews, when a programme including anthems, part-songs, action songs, and Sunday School music will be given. The second Concert will take place at 6 p.m., with 4,000 adult performers, under the conductorship of Mr. William Whiteman, when selections from Handel's *Samson*, Maunders's

Olivet to Calvary, Gaul's *Holy City*, anthems by Barnby and West, and part-songs by Eaton Fanning, Sir R. P. Stewart, Hugh Pierson, will be given with a full orchestra under the conductorship of Mr. Wesley Hammett, A.R.C.O. The third Concert will be given in the Concert Room at 4 p.m., when Jenkins' Mandoline and Guitar Band (the largest in the world), assisted by eminent soloists, will perform.

The Nonconformist Choir Union Festival will be held at the Crystal Palace on Saturday, July 2nd. During the morning the usual Choral Competitions will take place. At 4 p.m. the concert on the Handel Orchestra will be given, under the conductorship of Mr. Frank Idle, A.R.A.M. The orchestra will accompany, and Mr. Meale will be at the organ. The vocalists will be Miss Ada Forrest and Mr. Alexander Tucker. In the evening, the vocal Solo Competition will be held, and ought to prove an attractive feature of the day's proceedings. All information can be obtained from the Secretary, Mr. Berridge, 24, Wallingford Avenue, North Kensington, W.

Cases of long choir membership have been frequent of late. But surely Mr. W. Thompson, of

Standon Bridge, Staffs., must beat the record, for he has been a member of the church choir for seventy-five years. It is said that he remembers a barrel organ being used in the church, which had one tune for hymns of different metres!

Our hearty congratulations to Mr. T. R. Croger, who has just been elected a Common Councilman for Cripplegate Ward in the City of London. In spite of a strong opponent he had a very substantial majority.

In about a fortnight's time the many friends of Mr. Alexander Tucker will be able to hear some of his songs in their own home. We understand that records of "Rocked in the Cradle of the Deep," "Still is the Night," "In Sheltered Vale," and "Peg Away," have recently been made by the Pathé Company.

Sir Frederick Bridge told a good story the other day at the City of London School. On one occasion Dr. Wesley's choir were rehearsing an anthem in which the words, "Noses have they, but they smell not," occurred. Annoyed at the nasal way in which the altos sang the words, Dr. Wesley remarked, tartly, "No; they use them to sing with!"

Passing Notes.

SUCCESS IN MUSIC.

Twice a year—at Easter and during the summer holiday—I usually try to make up leeway in the reading of recently-published books. This Easter I have had an unusually attractive budget, beginning with Mr. Minshall's "Reminiscences," which I had the pleasure of noticing last month. I have been particularly interested in Mr. Henry T. Finck's "Success in Music, and How it is Won," a handsome volume published by Mr. John Murray at 7s. 6d. Everybody wants to be successful, and the mere title of Mr. Finck's book is tempting. I once read in an American musical journal that a great part of an artist's success lies with the tailor or the dressmaker. There is something in this, no doubt; just as there is something in the general appearance of the artist. If Paderewski had been bald, do you think he would have achieved his phenomenal success? But much more than mere externals is involved.

BRAINS OR HARD WORK?

In Mr. Finck's volume the world's greatest singers, pianists, violinists, and teachers tell the secrets of their success. Jenny Lind owed hers to "hard work, a good teacher, and the talent God had given her." With Liszt, again, it was "genius, opportunity, and hard work." There are, indeed, as Mr. Finck remarks, many avenues to success, but hard work and a good

teacher are indispensable. Artists who have not yet achieved success will read with delight that there is a "short cut" to it; for most of them are in a terrible hurry to get to the top. This cut lies "in substituting *brain* work for hand work and throat work." Mr. Finck names many distinguished artists, teachers, and writers who have virtually given the same advice. It is useful enough to those who have powerful brains, and also know how to use them to the best advantage. To the majority, however, it is of doubtful utility. Hard work is mainly the open sesame.

ORGANS OF THE OLDEN TIME.

I have also greatly enjoyed the reading of Dr. G. H. Smith's "History of Hull Organs and Organists." Dr. Smith has gone to original local sources for much of his information, and he carries us back to the times of the parish clerks, when organists played interludes between the verses of hymns, and fingered instruments which had the long keys black and the short keys white. It seems that there is still in active use in Hull a Father Smith organ with the keys thus disposed. I wonder how it would feel for a modern organist to have the colours transposed in that way? There are hints of barrel organs being used in the Hull churches; and in one case (the year is 1843) a seraphine was used. Ten years before this there was an amusing contest between two rival Hull churches

which had each resolved to go in for an organ. The question of quality was not considered at all. Each of the contestants wanted to have the louder organ, and the builder who was thought to have succeeded in this ambition was actually voted a gratuity of £10 on that account! This reminds me of an incident in my own experience. I had been asked to "advise" a Scottish rural congregation about an organ. They had just £300 to spend, and for that sum we got them an expressive little instrument of fine tone-quality. On the opening Sunday, a worthy local farmer was heard to exclaim in a tone of disgust: "Is *that* a' the soon' [sound] we can get for our £300?" He had evidently expected a "blast" like that of a thousand bagpipes in concert!

WHAT'S IN A NAME?

There are some excellent anecdotes in Dr. Smith's book. I cannot resist quoting one. "What's in a name?" demanded Juliet. There is a good deal in a name sometimes. Some years ago there flourished in Hull a teacher of music called Deval. One day he paid a professional visit to Hedon. On arriving at a certain house, in response to the maid's enquiry, he replied: "Deval, from Hull, come to give a singing lesson." In transmission the vowel sounds got mixed, and the lady of the house was told by the affrighted maid: "Oh, ma'am, there's a man says he is the devil from hell, come to give you a singing lesson." After this, I am not surprised to be told that the professor's father "was engaged in the sulphur business." Dr. Smith has a fine sense of humour.

THE REALISTIC ORGANIST.

Though not a musical book, there is a good deal about music in an anonymous volume of reminiscences of "Eton under Hornby," just published. We all know the realistic organist who tries to "paint" the psalms and hymns on the keyboard. He is in his element when dealing with "the great leviathan," and he can make you shiver with the tonal terrors of the

thunder and the lightning. They seem to have had an organist of that kind at Eton. After telling us how anything which might enliven the hours of chapel was eagerly looked for by the young Etonians, the author continues:

I remember the delight with which we awaited certain passages in the Psalms, when the organist would rather rashly arrest the attention of the boys by suiting the sound to the sense—as, for example, when the text, "Their land brought forth frogs," was emphasized in staccato by three prodigious hops, or, "When the mountains skipped like rams," were *heard* to do so in a succession of frolicsome notes.

As Mr. W. T. Best said of the country conductor who ended a Handel chorus *piano* because of the word "peace," this Eton organist, instead of being allowed to die quietly in his bed, should have been given to the larger fauna, the lions for preference.

SUBSIDISED OPERA.

I have left myself very little room in which to speak of Mr. W. J. Galloway's "Musical England," a work which has been extensively reviewed. It does not matter much, because I am not in sympathy with Mr. Galloway. I admire his enthusiasm, certainly; but I do not agree with him that England must be dubbed unmusical, as compared with other nations, until she has her Opera subsidised by the State. As a nation, opera does not appeal to us as it appeals to the Frenchman and the Italian, and perhaps even the German. Our temperament—somewhat cold and unimaginative—does not "go with" it, as Coleridge would have said. Many people both admit and regret this fact: I do not see that there is much cause for the regret. Opera, after all, is a hybrid, artificial product, for in human life nobody acts and sings at the same time; and I have never been able to "enthus" over it, as some do. As for Mr. Galloway's vaunted municipal bands as a means of national musical culture, I have no faith in them. Park audiences have always seemed to me, as to Mr. J. F. Runciman, to rejoice chiefly in music-hall stuff and "rag-time" dances. But perhaps I am too pessimistic.

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

THE DEAD MARCH.

The untimely and lamentable death of His Majesty King Edward VII. has made the performance of funeral marches in our churches a question of no small importance. In this connection it cannot be too strongly insisted upon that the distressing uproar raised by so many organists and conductors over the concluding sentence of the Dead March from Handel's *Saul*, is not only a direct contradiction of the com-

poser's intention, but constitutes a shocking exhibition of ignorance of modern criticism and research. Dr. Chrysander, the eminent editor of the German Handel Society's editions, protests against this *fortissimo* as a caricature of Handel's final idea, it being clear from the great master's scoring, and from his ultimate substitution of horns for the original trombone parts, that he intended the March to be *piano* throughout.

Further, the clumsy expedient, adopted by some organists, of sounding two consecutive pedal keys in order to produce the effect of muffled drums, is grotesque, and, like all other inartistic things, perfectly unnecessary, as those who take the trouble to master Best's arrangement of the march know perfectly well. At one Episcopalian church, not a hundred miles from my humble residence, the crotchet was adopted as the unit of measurement, instead of the quaver, with the consequence that the march was taken at double its proper speed. To distort the expression of a funeral march is almost criminal, but to accelerate its *tempo* is worse than a crime—it is a blunder. As a celebrated organist once said of an amateur composition, "Many men have been in jail for less!"

BEST BOOMING.

Judging from recent publications and performances, it would really seem as though the late W. T. Best were coming into his kingdom, so far as appreciation of his peculiar character and compositions is concerned. Indeed, "just about this time" Best stories seem to be quite the rage. For in addition to those contained in our esteemed editor's "Fifty Years' Reminiscences of a Free Church Musician"—a work which I have already had the pleasure of reviewing "in another place"—my fellow-contributor, Mr. Cunthbert Hadden, has quite a batch of Best stories in a recent issue of *Musical Opinion*. One of these, however, contains a printer's error, and although this is not the place to correct or comment upon the latter, yet—as the story has been copied, together with the slip, into other papers—I think I may be justified in saying something about it.

BEST AND HOPKINS.

Best and E. J. Hopkins, "old Neddy," as the former sometimes called him, were often at variance. One point, which seems to have especially aroused Best's antagonism, was Hopkins' assertion in the pages of the *Musical Standard* that the upper octave of the pedal board was ineffective; also the statement in Hopkins' article in Grove's Dictionary to the effect that Bach only once wrote the upper F, viz., in his Toccata in

that key. Whereupon Best published, through Ricordi, his own Toccata in A, and in the latter part of this work, and not in Best's edition of Bach's Toccata, there appears a sustained upper F for the pedals, bearing over it the words, "All hail! E.J.H." What effect this grim joke had upon "old Neddy" there is no evidence to show. But the Toccata is well worth playing. My son reminds me that he has just given me a new copy of the work. I shall have to include it in the programme of my next organ recital, or there may be trouble.

ORGAN MUSIC, ENGLISH AND OTHERWISE.

The printed reports of papers formerly given at meetings of the Incorporated Society of Musicians are not, as a rule, very exhilarating reading; but, in his paper read before the Kent section of the above-named body, Dr. Palmer, the recently-appointed organist of Canterbury Cathedral, appears to have been positively interesting. With his assertion that much music, e.g., Mendelssohn's Funeral March in E minor, and Handel's Dead March from *Saul*, sounds better in its adapted than in its original form, I am quite in agreement; as also with his statement, endorsed elsewhere by Dr. C. W. Pearce, in regard to the massive effect and grandeur produced by a good organ arrangement and rendering of Handel's finer overtures and choruses. To Dr. Palmer's estimate of Italian organ music as being "downright vulgar and cheap of effect," I can only yield a very qualified assent. There are some beautiful and dignified passages to be found in the works of Capocci, the Fumagallis, and other southern writers. I am also with Dr. Palmer in his preference for Merkel as compared to Rheinberger: and with his estimate of the music of Max Reger as being of serious aim, but often appallingly difficult, wantonly ugly, and scrappy. But, while sharing Dr. Palmer's regret that the music of Henry Smart is not more played, I cannot believe that there is no English school of organ music, and that the tendency of English organ music is not towards the highest. Progress is none the less sure because not easily seen. Wherever there is honest work there must be progress. English organ composers have not many mannerisms, it is true. But I have yet to learn that mannerisms make a school.

Lines and Spaces.

BY J. R. GRIFFITHS, MUS. BAC.

THE DEATH OF OUR KING.

My first word this month must be my heartfelt regret at the news of the sudden passing away of our beloved King. It seems impossible that it has really taken place, especially when one is quiet at home. But in the streets, the many flags at half-mast high, and the mourning attire of all classes of society, rich and poor, testify only too surely to the loss we have all sustained. And what a loss it is! The loss of our

ever-revered Queen Victoria was great and real; but somehow the news of the death of Edward VII., after a short reign of nine years, a reign full of untiring energy for the good of his people and the peace of the nations, touches one, if anything, more keenly. In the case of the late Queen, she had more than reached the allotted span of life, and her death could hardly be a surprise. But in the case of our late King, taken while still in harness, and at a time when his sturdy

constitution might have been expected to last for another five years at least, the suddenness of it has moved the entire nation to tears.

In King Edward music has lost a generous patron. We have only to think of the numerous choral societies which have been summoned to Windsor "by Royal command" to realise what he did in this way to encourage the divine art. It is not many months ago that I was chatting with a member of St. Anne's Church choir, Soho, and he told me their entire choir had recently been invited to Buckingham Palace to give a performance of Bach's *Passion*. Numberless are the singers, instrumentalists, and entertainers who have been honoured in this way, and I venture to say that none of the many artists who have been so summoned have come from the Royal presence without feeling the charm of that kindly nature. The late King, if he were personally less musical than his father, the Prince Consort, was not one whit the less an encourager of musical talent whenever and wherever it was to be found.

Short as was the late King's reign, what a number of well-known English musicians have died during this brief period! The following are just a few of those who have passed away since Edward VII. ascended the throne in 1901:—E. J. Hopkins, John Stainer, Herbert S. Oakley, Walter Macfarren, J. B. Calkin, Charles Steggall, E. H. Turpin, Warwick Jordan, and Ebenezer Prout. Of foreign musicians, the names following are among those that most readily come to my mind:—Piaatti, Verdi, Rheinberger, Dvorák, Wilhelmj, Sarasate. Thus the hand of death comes to all, king or citizen.

One thing in connection with the King's reign strikes me as worthy of mention, and that is that many of the various religious bodies have during this period issued new editions of their hymnals. In 1901 appeared the Primitive Methodist Sunday School Hymnal; in 1904, the Methodist Hymn Book and Revised Hymns A. & M.; in 1905, Garrett Horder's Worship Song, and Carey Bonner's Sunday School Hymnary; in 1906, the English Hymnal; in 1907, Church Praise (Presbyterian); and in 1909, the Canadian Book of Common Praise and the Annotated Edition of Hymns A. & M. In connection with tune books, by the way, I wrote not long ago to the editor of a tune book published some years since, asking if there were more than one edition of it. The following was the laconic reply received:—"No alterations or additions have been made to it. It is a book for all time." (!)

THE COLOGNE CHOIRS AND THE POPE.

What a difference between the wonderful tact of our late monarch and that of the Pope! No wonder a storm of indignation was roused in Germany a few weeks ago by the Pope refusing to allow the Cologne Catholic choirs to sing before him, simply because they had first paid their respects to the King and Queen in

Rome by singing to their Majesties. Had they first appeared before the Pope, and then before the King and Queen, doubtless matters would have been all right! To say nothing of the lack of tact, what a pitiable exhibition of the want of Christian courtesy and charity. The spirit of intolerance is evidently as much alive in the Vatican to-day as in the dark days of the Inquisition. The affair is all the more surprising when one remembers that these very efficient choirs had, by their fine singing, collected in two years about £100,000 for funds in which the Pope had taken great interest.

HYMN-SINGING AT WESTMINSTER CATHEDRAL.

I was somewhat amused at a newspaper account of recently-started Hymn Rehearsals by the congregation of the Catholic Cathedral at Westminster. A priest had stated to the correspondent that the effort was part of a movement for making the singing of English hymns a more prominent feature of their worship. "Again and again we have been told," said he, "that the Protestant hymns are superior to ours, but as a matter of fact, an enormous number of the so-called Protestant hymns are Catholic, both in words and tunes. There are classic examples, like the *Adeste Fideles* or the poem of Bernard of Cluny. . . . The Protestant hymnals would be terribly depleted if one took away all the hymns of Father Faber . . . and of Father Caswall. . . ." Just think of any student in hymnology speaking of the *Adeste Fideles* and Bernard's hymns as belonging to the same category! Considering that the earliest known printed appearance of the words of *Adeste Fideles* is not further back than the year 1760, the hymn can hardly be termed a classic in the same sense that Bernard's hymns, which date from the 12th century.

And then with reference to the statement that Protestant hymnals would be terribly depleted if all Catholic hymns were removed, I fail to see how the depletion can be called "terrible." For only those hymns written *since* the rise of Protestantism should be considered when estimating the number. And when we remember the vast array of Protestant authors who have written hymns for our Established and Free Churches, the statement becomes absurd. By way of testing the statement, I have just examined the index of authors in a well-known High Church hymnal, a hymnal that would naturally contain a greater proportion of Catholic hymns than would a Free Church book, and what did I find? I only took the names of those beginning with the first two letters of the alphabet, and out of about 107 Protestant were only 7 Catholic! That is less than seven per cent.!

On Ascension Day a notable innovation was made at the Birmingham Cathedral, when the mid-day choral celebration of the Holy Communion was rendered entirely by a choir of clergy. The idea was suggested and carried out by the Rev. the Hon. James Adderley, vicar of Saltley.

Mr. Gilbert H. Betjemann.

FEW musicians, even in the course of a long life, have had more varied experiences than Mr. Gilbert H. Betjemann, who besides being a teacher of the violin, has "led" at provincial festivals, and the opera at Covent Garden, conducted operas in the provinces, and occasionally in an emergency has taken a part; further, he is choirmaster of a Congregational church choir and an examiner for the Associated Board. "Variety is charming" used to be a copybook heading in my school days; if that is so, Mr. Betjemann's career must have been most charming. Certainly hard work seems to have suited him, for although he is not young in years he is as active and bright as ever.

Mr. Betjemann was born November 17th, 1840, his father being an amateur violinist, who gave



MR. GILBERT H. BETJEMANN.

his boy his first lessons in music. When about eleven years of age Mr. Doyle heard the lad playing in Messrs. Wither's music room, and was so struck with his ability and his bearing generally that he proposed to take him as an articulated pupil. For about ten years as master and pupil they remained associated together. In 1858 young Betjemann was fortunate enough to get an engagement as a violin player at the Royal Italian Opera under Sir (then Mr.) Michael Costa. The following year he was in the orchestra of the Pyne and Harrison Company at Covent Garden, and in 1860 Mr. Alfred Mellon, the conductor, appointed him *répétiteur*. While holding that post he came in contact with Balfe, Wallace, Benedict, Macfarren, and other well-known musicians.

Mr. Betjemann gained his first knowledge of conducting from Mr. Alfred Mellon. When only about nineteen he conducted a pantomime orchestra at Covent Garden. From Mr. Harris (father of the late Sir Augustus Harris) Mr. Betjemann learned very much about stage management, and for his pantomimes the subject of our sketch wrote the music as well as conducting the performances. Much of his spare time was spent in the painting room, and there he picked up knowledge which ultimately led to his becoming an artist of no

mean ability. Later on Mr. Betjemann was appointed leader of the second violins at the Royal Opera, Covent Garden (Mr. J. T. Carrodus being leader of the first violins). This position he held till 1895, when on the death of Mr. Carrodus he was appointed principal first violin.

About the year 1873-4 Mr. Betjemann joined the Carl Rosa Company, first as leader of the second violins, but afterwards as conductor. For eight years he remained in that position, and then resigned because he felt it his duty to be more at home to superintend the education of his son.

In 1884 he conducted English Opera at Covent Garden and Italian Opera at Her Majesty's Theatre. He retained his connection with the Royal Opera at Covent Garden till 1898, when, having served for 40 years, he felt he was fairly entitled to be relieved of very exacting and trying work.

Shortly after Dr. Mackenzie's appointment as Principal of the Royal Academy of Music, Mr. Betjemann was asked to undertake the post of director of the Operatic Class. After so long an experience he was just the man for the position, and finally he accepted the post. His influence for good has been very great, and the students owe much to him.

In 1886, on the resignation of Dr. Bridge, Mr. Betjemann was appointed conductor of the High-bury Philharmonic Society, one of the best societies in London, but unhappily now defunct. It was here that perhaps the best work of his life has been done. The concerts used to be most popular in the northern part of the metropolis, and the audiences always large and critical. Amongst the artistes engaged were Mesdames Albani, Evangeline Florence, Ella Russell, Amy Sherwin, Perceval Allen, Medora Henson, Blanche Marchesi, Giulia and Sofia Rovogli, Clara Butt, Ada Crossley, Kirkby Lunn, Rose Dafforne, Marian McKenzie, Nordica; Messrs. Edward Lloyd, Ben Davies, William Green, Lloyd Chandos, Santley, Andrew Black, Watkin Mills, Kennerley Rumford, Thorpe Bates, Ivor Foster, W. Squire, Tivadar Nachez, &c. But, alas, the tendency to "live further out" took away many of the best supporters of the Society. Every effort was made to keep it going, but without success, so in 1908 it was disbanded. The following list of some of the compositions performed for the first time in London will give some indication of the excellent work done by the Society under Mr. Betjemann's care: Manchinelli's orchestral suite *Cleopatra*, Hubert Parry's *De Profundis* and *Job*, Stanford's *Revenge*, Phaudrig Crohoore, *The Voyage of Maledune*, and *Last Post*, Elgar's *Caractacus*, Corder's *The Sword of Argantyr*, Somervell's cantata *Power of Sound*, Goring Thomas' cantata *The Swan and the Skylark*, and Mackenzie's *Pibroch*, the violin part being played by Mr. Betjemann himself.

The first actual performance of the following

works was given by the Society: G. R. Betjemann's cantata *The Song of the Western Men and Violets*, R. Walthew's cantatas *Pied Piper* and *Ode to a Nightingale*, Erskine Allon's *The Oak of Geismar*. First public performance of Mendelssohn's *Athalie*, with all the characters represented according to Racine's tragedy.

For many years Mr. Betjemann was at the leader's desk (with Mr. Carrodus) at the Philharmonic Society's concerts. He was also at the leader's desk in the Leeds Festivals, and from 1890 to 1902 he was leader at the Norwich Festivals.

As coach to the Oxford University Musical Union, Mr. Betjemann has done very useful work. For 24 years he has been instructing the members in *ensemble* playing.

In 1899 Mr. Betjemann was invited to act as an Examiner in connection with the Associated Board, a position for which he is peculiarly fitted, as owing to his long experience as a conductor he has a good all-round knowledge of musical instruments as well as of singing. It is a work he thoroughly enjoys. He has examined at Gibraltar and Malta, besides going all over the United Kingdom. Quite recently he received a telephone message, "Can you start to-morrow week to examine in New Zealand?" He however felt obliged to decline the offer, tempting though it was.

In 1885 Mr. Betjemann was appointed "Musician-in-Ordinary" to Queen Victoria, and at her death to King Edward. In this position he frequently came into contact with Royalty, and he has a very pleasant recollection of a long and friendly conversation he once had with Queen Alexandra (then Princess of Wales) at Osborne House, of course on the subject of music, and she was most curious to know his opinion on some of Wagner's operas. Mr. Betjemann received the Diamond Jubilee Medal from Queen Victoria, and the Coronation Medal from King Edward, and took part in the Coronation Service at Westminster Abbey.

As a teacher of the violin Mr. Betjemann has been in great request, as may be presumed. Although he now takes things easily he still has many private pupils.

The year 1896 was a memorable year to Mr. Betjemann; it was a period of much joy and brightness, and unhappily of deep sorrow. In July of that year he married as his second wife Miss Rose Dafforne, the well-known contralto vocalist, a lady highly esteemed by all who have the pleasure of her acquaintance. The honeymoon was spent in Switzerland, where they were later on joined by Mr. Betjemann's only son, Gilbert, a most promising and accomplished musician, who had already made a name for himself, both as a composer and performer. He and a guide were crossing a snow bridge on the Alps when the snow gave way and both fell into the crevasse. The guide managed to get out and go for help, but poor young Betjemann died almost immediately. Father and son were so wrapped up in each other that it was a terrible blow to the

parent. Universal sympathy was felt for Mr. and Mrs. Betjemann in their hour of severe trial.

The music at Union Chapel, Islington, has for many years had a great reputation. Twenty years ago it was one of the crowded churches of London, with congregational singing second to none. In 1896 Mr. Williamson, who had been choirmaster for many years, resigned. The minister, the Rev. W. Hardy Harwood, approached Mr. Betjemann with the view of his taking the position. After due consideration the invitation was accepted, and ever since, Mr. Betjemann has been doing most useful and acceptable service. The choir has a membership of fifty-five. Once a month special music is given after the evening service, and periodically oratorios are given. Occasionally special anthems are sung. At the Harvest Festival, music is a pronounced feature. For this year's festival a work is to be rendered, the words being selected and composed by Mrs. Betjemann, and the music composed by Mr. Julius Harrison, the newly-appointed organist of the church. Both Mr. and Mrs. Betjemann are valuable workers at Union Chapel. Mrs. Betjemann a year or two ago organised a Bazaar for the church funds which realized about £1200.

Mr. Betjemann has two hobbies—painting and making mechanical models. The drawing room walls are adorned with many of his water-colour sketches. In the conservatory he has a cleverly-made working model of a Swiss mountain cable railway made entirely by himself, even to the carriages for passengers.

The walls of the study are covered with signed photographs, and other reminders of many of the great personages Mr. Betjemann has met during his career. One photograph was given him by Mario, upon which is inscribed, "To Mr. Betjemann, from the old Mario"; another with the following written on it, "To Mr. Betjemann, with much esteem from his old governor Carl Rosa." Perhaps the most valued of all are several excellent photographs taken by his son, who was evidently an artist like his father. These reminders of old friends bring to mind many exciting incidents in Mr. Betjemann's life. I fear my space is gone, so I can only mention one of them. At Blackburn the late Joseph Maas was to take a part in *Mignon*, but at the last moment sent a telegram to say he was ill. Mr. Betjemann (who was conductor) undertook the part, but the very high notes were beyond him. Madame Georgina Burns came to the rescue, and it was agreed that she was to sing those notes. By turning away from the audience and keeping cool, she sang them without the people knowing! But it needed some skill on the part of both to splice two voices in this way.

Mr. Betjemann can look back upon a very interesting, useful, and honourable career. He has always been held in the highest esteem, not only for his thoroughly efficient work, but for his genial and sterling qualities. Happily he is robust in health, and in spirit is as young as ever. I hope many years of happy life are still in front of him.

BROAD NIB.

Peeps into the Past.

By ARTHUR PEARSON.

I.—A STUDY IN COMPARISONS.

SOMEONE has said that comparisons are odious. That statement, like many others of its order, needs some qualification. We glibly make the assertion, "Money is the root of all evil." But we really mean that money is a root of evil. Nor are all comparisons odious. By comparison we learn to measure and to estimate the true value of things. To compare the past with the present is not only interesting but very helpful. Such a study cannot fail of profit, since it shows us clearly how far—for good or for bad—we have travelled on the road of service.

It is much more difficult to form comparisons nowadays than formerly. Let me explain. You go to Burlington House to view the pictures. As compared with the old days what do you find at the present exhibition? There are numbers of pictures which in less prolific times would have made artistic reputations of high rank. To-day there may be an absence of conspicuous summits, yet we get compensation in the higher all-round standard of the exhibits. Thus the very equality of elevation now attained by our native artists—an equality much less noticeable in former times—makes comparison all the more difficult.

I have a fondness for reading the old-time prints, and in comparing the past with the present. Recently I have been deeply interested in looking over the pages of that once very much alive but now defunct weekly journal, *The Musical World*. The following brief extract, culled from a report of the 1839 Norwich Musical Festival, is surely not devoid of interest:

The prominent feature of the festival was the performance of Spohr's last oratorio, *Calvary*, under the direction of the illustrious composer himself. His presence appeared to excite great interest; an interest produced not only by his reputation as an artist, but by his character and manners. The disinterested spirit he exhibited on the present occasion was very striking, and not likely to be often imitated. When he accepted the invitation of the committee, instead of making stipulations about terms, as is usual in such cases (and the terms he might well have demanded would be no trifle), he merely observed that the journey was a long and expensive one, and that he hoped the committee would not allow him to be *out of pocket* by it. He is a very tall and stout man, with a noble head, a pleasing aspect, and a presence in which much simple dignity is engagingly blended with gentleness and modesty. In his manner of directing an orchestra he is a model; blending firmness with good temper, and exacting the utmost accuracy from every performer, without ever, by word, look, or gesture, wounding the feelings of any one. He is, consequently, idolised by the members of the orchestra, who strain every nerve to please him.

Compare Spohr's not-out-of-pocket terms with the fees paid in our own day to distinguished foreign composers who condescend to visit our shores. Fancy Richard Strauss coming to London under such terms and conditions!

Here follow a few miscellaneous paragraphs from the *Musical World* of 1839:

THE York Festival is likely to take place next year, when the railroads from that city to Newcastle, Birmingham, Liverpool, etc., are expected to be completed.

MENDELSSOHN will pay England a visit in April, and will bring with him a new Symphony, for the Philharmonic. It is also expected that Spohr will be prevailed on by the Philharmonic directors to come over to conduct his new Symphony in C minor, of which Mendelssohn speaks in the highest terms.

THE MRS. ALFRED SHAW, whose name you may see frequently in the English newspapers, as a singer of the very first class, deserves all the praise that she gets. Her story is an old one. She was a factory girl, in one of the manufacturing towns of Lancashire (Rochdale, I think), and some one noticed that she had a fine voice, had her taught, and she is now, without exception, the best vocalist we have. In 1836, when we had a musical festival in Liverpool, Mrs. Alfred Shaw was engaged, and the town was thronged with factory girls (her old companions) who had come from Rochdale "to hear Peg Postans sing!"—by her new name, Mrs. A. Shaw, they had not schooled their tongues to call her!

ECCLESIASTICAL INTOLERANCE is not confined to England, nor to Protestant church bigots. It has been announced that the Bishop of Marseilles has forbidden the use of music to all churches within his diocese, his own cathedral excepted. One only gracious remission of which extraordinary prohibition is made in favour of those particular saints, the patrons of the respective churches, on whose festival days the organ is permitted to be heard as usual! This bishop may be a very Roman, but he can hardly be called Catholic, we think.

EPSOM RACES.—These celebrated races, which have more to do with musical matters than most people may imagine, will take place this year on the 14th, 15th, 16th, and 17th of May. We give this announcement for the information of those professors who are in the habit of giving benefit concerts, that they may avoid those Charybdis and Scylla—namely, the Derby and Oaks.

I like the paragraph which speaks of Mendelssohn's commendation of his own countryman's symphony. No professional jealousy here! The Epsom reminder will take a lot of beating in its way. It is what might be termed "painfully plain."

One of the best lessons in comparisons, however, is that which may be gathered from a perusal of the old-time festival programmes. The *Musical World* gives many such programmes in full, one of which runs:

WORCESTER MUSICAL FESTIVAL—1839.

Wednesday Evening.—The concert commenced with Beethoven's magnificent overture to *Egmont*. The principal features of the first act (sic) were Callcott's glee, "With sighs sweet rose;" the ballad, "She wore a wreath of roses," nicely sung by Miss Beale; the amusing duet, "Oh guardate," sung by Tamburini and Persiani with much humour, narrowly escaping its usual fate—an encore. "Non mi dir," from *Don Giovanni*, by Persiani, the finale, "Sola Sola," from the same opera; and a concerto, by Lindley, on the violoncello. The second part consisted of Bellini's duet from *Norma*.

"Deh con te," finely given by Persiani and Miss Novello; Phillips' ballad, "Woman," sung by him and encoired; the Scotch ballad, "Donald," by Miss Woodyatt, most rapturously encoired; "Non pui Andrai," by Tamburini; Bishop's beautiful glee, "Blow gentle gales," in which Miss Hawes's voice contributed much to the effect; and "Prendi per me," by Persiani, who repeated the air "Dove sono," which she had sung at the preceding concert. The instrumental pieces were Rossini's overture to *Guillaume Tell*; Mozart's overture to *Clemenza di Tito*, and a concerto on the violin, by Blagrove, who met with the applause his playing so fully merited.

Judging from such numbers as "She wore a wreath of roses" and the Scotch ballad, "Donald"—not to mention the amusing duet—it would seem that the musical festival managers of seventy years ago were not afraid of giving their patrons something which they could understand and enjoy. To-day we are in danger of going to the other extreme.

Verily, from small beginnings do great things grow!

P.S.—Re my last month's contribution, "H.A.B." writes:—

Your "Majesty of Simplicity" seems to call for some good natural comment. Probably no good musician would deny the wonderful charm of simple music; but, then, is not simple music generally the inspiration only of the best men?—"Lord, for Thy tender mercy's sake" (Farrant), "The Dead March" (*Saul*), "Come, Holy Ghost" (Attwood), and so on.

Isn't it very nearly a fact that when the ordinary writer attempts to be simple, he mostly contrives to be nothing more than silly? Simplicity in art is the culmination of power. Look at the Tenor Soli Choral in "Sleepers, Wake" (Bach). But then, even granting simple music were possible to average composers, simple music is the most difficult music to perform. Ordinary solo performers are commonly passable so long as they confine themselves to fairly florid numbers, but they betray their weakness in simple passages. How often a moderate violinist "goes to pieces" in an Andante! So with choirs. An indifferent choir can sing a showy thing creditably; but let it try something simple, and where is it! Worse still, the untrained audience cannot appreciate the "majesty of simplicity."

A year or two ago, to give an instance from my own experience, a star came to preach our school sermons. I, knowing the luminary disliked elaborate choir music, chose Arcadelt's "Ave Maria" for the morning anthem, and Elgar's beautiful "Ave Verum" for evening. His Reverence was pleased, and so was I, for both pieces were well sung; but I never had so bad a time with the congregation. "Hymn tunes like those are not the proper things for Festival occasions" &c., &c. You know the kindly sort of criticism one has to listen to at such times? Now, a fortnight ago, it was School Anniversary again, and I elected to please the congregation. We sang Gounod's "Send out Thy Light" with all its miserable *cres.* and *dim.* The stuff was sung as it was written, bar the *ralls*, which I ignored, and the congregation was delighted. "The choir never sang better!" "The light and shade was perfect" &c., &c. I didn't say much, for such ignorance on the part of a congregation is natural; though, when one forgets to see the humour of it, it is annoying too. However, it all seems to come back to my first point, that the day of simplicity has not come yet,—except for such of us as know a little about music's art. The public is not yet ready for simplicity; at present it enjoys the meretricious rather than the good.

Some Nonconformist choirs would probably make a mess of anything simple; they would, God help them! imagine they were above anything of the kind!

The other Sunday one of my tenors went to help a

neighbouring choir at an Anniversary and came back laughing with a quotation from "As You Like It":—"No matter how it be in tune, so it make noise enough!" I'm afraid that's typical of the condition of music's art in some of our chapels to-day.

CHORAL FESTIVALS COMMITTEE.

It will be remembered that last November the Choral Festivals Committee presented a memorial to the managers of the railway companies, requesting them to return to the original fares for conveyance of provincial singers to London for the various Festivals at the Crystal Palace, but the companies could not see their way to grant the petition. The Committee, feeling that all had not been done to induce the railway managers to soften their hearts toward the various choral bodies, an application was made to the railway authorities praying that the assembled "Superintendents of the Lines" would receive a deputation on the subject. This request was granted, and on the 27th April representatives of the Nonconformist Choir Union, the London Sunday School Choir, the National Temperance Choral Union, the National Co-operative Festival Society, and the Tonic Sol-fa Association, were received at the Clearing House. The deputation was introduced by the Chairman of the C.F.C., Mr. George Merritt, who stated that they represented 45,000 singers and voluntary workers, who provide these festivals solely to spread the love of good music among the masses of the people, and without any regard to profit-making. Mr. Alderman Clements, J.P., addressed the Superintendents, remarking that he hoped the Railway Directors might be moved to help the Festival Committee, who had found their work of inducing provincial singers to take part in the festivals increasingly difficult since the withdrawal of the privilege of "half-excursion fare" to singers. Mr. Clements stated that one committee had last year lost £30 on its festival; another found its provincial contingent reduced to eleven singers; and a third had decided to discontinue their festival. He urged that some distinction may be made between fares of the singer travelling to London and the ordinary public.

The Secretary of the Nonconformist Choir Union, Mr. Berridge, was the second speaker put forward by the deputation. He contented himself with confirming the statement of Alderman Clements with regard to the falling off in the attendance of provincial singers following the withdrawal of the half-excursion fare privilege originally granted. He said while the effect was disastrous for the first year or two, the committee of the Nonconformist Choir Union had—in spite of the difficulties set up by the railway companies—by determined perseverance and hard work in the Home counties and Greater London, brought the attendance up to the old standard in these later years. Still, their organisation is greatly restricted in its operations as is shown by the fact that invitations have been sent by the committee this year to three separate choir unions in the north of England, offering a prominent part in the Festival proceedings, but neither could see its way to accept on account of the heavy charge for railway fares to the singers. In the days of half-excursion fares the proportion used to be 150 provincial and 47 London choirs: it is in 1910, 136 London choirs and 53 provincial; so it is obvious where the loss is sustained.

Having thanked the assembled railway representatives, the deputation withdrew.

At the time of going to press no reply has been received from the railway companies.

What England Owes to Nonconformity Musically.

An Address given at the Annual Meeting of the Free Church Musicians' Union, at Hull, March 9th, 1910, by Dr. ORLANDO A. MANSFIELD, F.R.C.O., &c.

(CONCLUDED).

After the Restoration the iniquitous legislation of the Episcopalian and Tory parties (as embodied in the Corporation Act, the Conventicle Act, the Five Mile Act, and the Test Act) prevented any musical developments amongst Nonconformists. Liable to arrest at any moment, they met by stealth, and avoided any sounds calculated to give informers reason to suspect the existence of an unlawful assembly. At the same time the exclusion of Free Churchmen from all public offices and from the universities, the death of the old leaders such as Owen and Howe, together with the narrowness of the then rising ministers, lowered the intellectual status of Nonconformity, and made it unpopular with all classes of society. "Of Christian song, as an art, they knew little or nothing," says Skeats in his "History of the Free Churches." "They did sing, but only a rough and uncouth doggerel." But in the midst of this political, intellectual, and artistic darkness there arose a burning and a shining light, a man through whose labours Nonconformity was able to confer upon the worship music of this country one of the greatest benefits it has ever received. "On the day of the death of William III., Isaac Watts, then only twenty-seven years of age, was chosen to fill the pulpit of Mark Lane Chapel, London," formerly occupied by John Owen, the great apologist of Congregationalism. Five years later (1707) Watts published his first collection of hymns, some of which had been already sung in his father's church at Southampton. His Psalms followed in 1719. The State Church clung to the "dry psalter" of Tate and Brady until within the last fifty years, but "the English Independents," says Lord Selborne, "as represented by Dr. Watts, have a just claim to be considered the real founders of modern English hymnology."

But Watts was more than a poet, and more than a pioneer. He was a prophet. Challenged in early life by the deacons of his father's church at Southampton to produce something better himself than the doggerel of Sternhold and Hopkins of which he had been complaining, Watts wrote—and his words were "lined out" and sung the same day at evening service—the hymn commencing—

"Behold the glories of the Lamb,
Amidst His Father's throne;
Prepare new honours for His name,
And songs before unknown."

To this preparation of "new honours" and "songs before unknown" Watts was contributing to an extent of which he had little or no idea, for the new hymns were soon found to require special tunes. The poetical flights of Watts, and, in after years, of Wesley, could not be restricted to the metres of the old church tunes

of Reformation times. Thus it came to pass that England became still further indebted to Nonconformity musically, for Nonconformist musicians contributed some of the finest of our older hymn tunes. Among these was the immortal *Miles Lane*, written by William Shrubsole, a chorister of Canterbury Cathedral, who, in 1783, was dismissed from his post as organist of Bangor Cathedral for "frequenting conventicles." He became organist of Spa Fields Chapel in 1784, died in 1806, and was buried in Bunhill Fields, where a monument, erected through the exertions of Mr. F. G. Edwards, the late editor of the *Musical Times*, marks his grave. Another composer was Isaac Smith, some time clerk of Ayliffe Street Meeting House, London, who died about 1800, and is best known to us as the composer of *Abridge* and, perhaps, of *Irish*. Thomas Olivers (1725-1809), the profligate shoemaker of a Montgomeryshire village, a convert of Whitefield, and one of Wesley's itinerant preachers, will not only be remembered as the author of that magnificent hymn, "The God of Abraham praise," but as the composer of the melody of *Helmsley*, the tune almost inseparably joined to the Advent hymn, "Lo! He comes with clouds descending," and, as such, so great a favourite with our late Queen that she refused to allow Sir Walter Parratt to substitute any other tune in its stead. Then our young friends who sing the hymn, "Holy Bible, book divine," written by a Congregational minister, Joseph Hart, who, although only eight years in the ministry, was followed to the grave by no fewer than 20,000 persons, would like to know that the tune *Hart*, to which the words are generally sung, was composed by Benjamin Milgrove (1731-1810), some time precenter of the Countess of Huntingdon's Church, Bath. To the Unitarians we are indebted for *War-rington*, still a favourite L.M. tune with many congregations, the composition of the Rev. Ralph Harrison, the minister of Cross Street Unitarian Chapel, Manchester, from 1777 until his death in 1810. Many other tunes of this period for which we are indebted to Nonconformity I could mention, but time, "the king of men," forbids.

Owing to the struggles and difficulties of the Nonconformist churches of the 18th and early part of the 19th centuries, it was not until the latter half of the 19th century that provincial Free Churches were able to secure professional leadership for their service of praise. Consequently the direction of the psalmody devolved upon amateurs, many of them in comparatively humble life. What these untrained musicians did, however, is something marvellous. In addition to the large numbers of young people who studied musical notation, and obtained an elementary knowledge of a stringed or wind instrument sufficient to enable them

to take part in psalmody and anthems, there were others who aspired to be composers, and, spite of their want of training, they produced tunes well up to the average standard of their day. Among these, honourable mention should be made of George Gay, the Wiltshire stonemason, organist of the Congregational Chapel at Corsham, about 1830, who, not content with building a meeting-house in addition to Melksham Bridge, constructed organs, wrote poetry, and attempted hymn tunes and anthems, one of the former being in eight real parts. Such men put to shame the young people of to-day, whose advantages are so numerous.

Our next claim for Nonconformity is that we are indebted to it for some of the finest collections of hymn tunes which have appeared in this country. First among these as regards date of publication is Dr. Rippon's "Selection of Psalms and Hymn Tunes," which, first published in 1795, reached its thirteenth edition in 1820. Dr. Rippon was one of the leading Baptist ministers of his day, an effective prose writer and poet, and the composer of an oratorio. After Rippon's tunes came Benjamin Jacob's "National Psalmody" and "Surrey Chapel Music." A large number of works were edited by amateur musicians, and among these mention must be made of Hawkes's Tunes, a collection of tunes by amateur composers, mostly resident in the West of England, compiled by Thomas Hawkes, a land surveyor of Williton, Somerset, and edited by the George Gay before mentioned. This work cost its proprietor over £500. In later times we have the Union Tune Book, Dr. Allon's Congregational Psalmist, Tunes to Wesley's Hymns (edited by Cooper and Hopkins), The Bristol Tune Book, Church Praise, and the Congregational Church Hymnal. Truly a goodly list, but not more than a quarter of those which might be named, for now almost every denomination has its own hymnal; the Congregational Union being engaged upon a new one, the musical portion of which is promised to be edited by Free Churchmen only. It is earnestly hoped that its contents will be thoroughly representative of modern Nonconformist musicianship, and contain compositions by all the leading Free Church composers.

But if we are indebted to Nonconformity for the progress of Psalmody, we are equally beholden to it for the popularisation of instrumental music. For it must not be forgotten that the establishment (if not the inauguration) of organ recitals in this country, together with the first presentation of Bach's organ works to an English audience were largely due to the efforts of a Nonconformist organist whose performances were, perhaps, the most popular and the best attended of any given during the 19th century. In 1794, when Rowland Hill was crowding Surrey Chapel with the largest Nonconformist congregation in the United Kingdom, Benjamin Jacob, a pupil of Shrubsole, and a musician who had already held many prominent Nonconformist appointments, was appointed organist of that historical place of worship. Here, in 1808, Jacob began a series

of organ recitals which commenced at eleven in the morning and lasted for four hours. In these he was assisted by Dr. Crotch and, more especially by Samuel Wesley, the son of Charles Wesley, the poet, and father of Dr. Sebastian Wesley, the celebrated cathedral organist and composer. At these recitals the works of the immortal Bach were heard for the first time in England, and with reference to them a remarkable series of letters was written by Wesley to Jacob, in one of which Wesley speaks of being grateful to Rowland Hill for thinking him worthy to be joint organist with Jacob. The work done by the latter in popularising the work of Bach, and the readiness with which Rowland Hill and his people entered into Jacob's plans, are facts which in themselves are quite sufficient to place all patriotic English organists under the deepest obligations to Nonconformity.

And in addition to organ music and organ recitals, Englishmen are indebted to Free Church generosity and enterprise for some of the finest organs in Great Britain. That at Surrey Chapel was, in the days of Benjamin Jacob, the second in the country: and we have only to refer to the specifications of representative Nonconformist organs, to be found in the pages of the MUSICAL JOURNAL, to see what the Free Churches are doing in this direction to-day. As a matter of fact, some of the finest organs and finest recitals are found and are being given under their auspices.

Nor are we indebted to Nonconformity for material alone. The Free Churches have provided *men*, for to the names of Shrubsole, Smith, Rippon, and Jacob, already mentioned, we can add those of hundreds of organists, choirmasters, teachers, or composers, of recognized ability. And these names are but a mere fraction of those which might be named in this connection. As editors, we have Mr. Josiah Booth, the editor of the Congregational Church Hymnal, and the chant, anthem, and service section of the Bristol Tune Book; the late Mr. F. G. Edwards, the editor of Church Praise, and also editor of the *Musical Times*; his successor, Dr. McNaught; Mr. Minshall, the editor of the MUSICAL JOURNAL, and Mr. J. Spencer Curwen, the editor of the *Musical Herald*. Thus three important musical papers are at present edited by Nonconformists. Then, as theorists, we have the late Ebenezer Prout, professor of music in Trinity College, Dublin, and the late Mr. Banister, who up to the time of his death was the deacon of a church, and an occasional local preacher. Nor should we forget that the founder of that sublimely simple system of sight-singing, the Tonic Sol-fa, was a deeply beloved and highly respected Congregational minister, the Rev. John Curwen; and that the greatest choral conductor of to-day, Dr. Coward, is a lifelong Nonconformist.

A significant sign of our times is the formation of Free Church musical and choral societies. Thus not only have we the Nonconformist Choir Union and the Free Church Musicians' Union, but there is scarcely an important town or church which has not some Nonconformist choral or musical society.

Further, there is that particular possession of the Nonconformist churches, the mixed choir, for the preservation of which Nonconformity can justly claim the credit. High Anglicans may divide the sexes and insult the dignity of woman by refusing her admittance into their choir stalls, but the Free Churches stand for liberty and equality, and they are too chivalrous—because too deeply Christian—to exclude women from their choirs, and too artistic to ignore so beautiful a musical effect as that produced by the female voice.

And, lastly, if congregational singing is to be regarded as a musical desideratum, then great indeed are the obligations of the Christian churches to their Nonconformist brethren. For the gospel of congregational singing was preached by Ainsworth and Robinson, the fathers of Congregationalism; was encouraged by Baxter the Presbyterian, by Keach the Baptist, and even by Fox the Quaker; while the labours of Watts, Wesley, Rippon, Jacob, Waite, Burder, Allou, Curwen, Feaston, Minshall, and others, have all tended towards the promotion of the same object.

Indeed, so much may be said about the musical indebtedness of England to Nonconformity that this paper could easily be enlarged into a lecture. But sufficient has been set forth to show that none of us who are desirous of maintaining or acquiring a reputation for knowledge of musical history, dare assert that Nonconformity has had no part or lot whatever in building up the musical life of the nation. Nor should we fail to show, if called upon to do so, in what direction this assistance has been rendered, since to the credit of the Nonconformity of this country there can be placed the institution of congregational singing, the

discouragement of flippant and frivolous organ accompaniments, the preservation of music in the homes of the people, the permittance of the first English operas, the introduction of the female voice upon the English stage and into the English concert room, the origin and growth of English hymnology, the production of some of our best old and modern hymn tunes, the institution of the organ recital, the introduction of the works of Bach to an English audience, the publication of the finest hymnals of modern times, the editing of some of our leading musical journals, the contribution of some of the finest literary work and composition of our day, the invention of the Tonic Sol-fa system, the preservation of mixed choirs, the promotion of congregational singing, and the inclusion of an enormous number of teachers, performers, composers, editors, theorists, and other musical workers and enthusiasts too numerous to mention or even to attempt to classify. Truly this is a noble record. But great privileges imply great responsibilities. If our predecessors, labouring under tremendous and almost indescribable difficulties and discouragements, accomplished such wonderful things, what may reasonably be expected from the more fortunate members of this Union? The least that can be expected of us is, I think, that we shall not stand still, but go forward, as old John Robinson, the leader of the Pilgrim Fathers, once put it, "further than the instruments of our reformation," being "verily persuaded" that there are heights of musical progress to which we have not yet soared, and depths of musical development which, up to the present, are altogether unsounded. Let us, therefore, "go in and possess the land."

Choirmasters and Choirmasters.

BY A ROVING CHORISTER.

THERE are various kinds of choirmasters: many good, some bad, and more with a fair mixture of good and bad qualities. In the course of my roving experience I have come across all sorts, and I have learned something from most of them. Some have taught me how to be a really successful teacher of a choir; the inefficient methods and bad habits of others have shown me what I must avoid if I intend to do really good work. Let me give a few illustrations.

1.—THE UNPUNCTUAL. He always arrives about a quarter of an hour late, with a smile on his face. For everything he is invariably late. He lacks method and arrangement. He is a happy-go-lucky fellow, and takes things as they come. He never hurries himself, and never for a moment thinks it unfair to keep people waiting. His example becomes contagious to the choir, and with a few exceptions most of the members are habitually late. This is most unsatisfactory. The practice should begin at any rate within five minutes of the fixed time, and the choirmaster should be there at least five minutes beforehand to make the necessary

preparations. Punctuality ought to be observed in closing as well as beginning. An hour and a half of good hard work is quite enough for any choir. If the members know to a minute what time the practice will begin and what time it will end, probably a full muster would be found on every occasion.

2.—THE TALKER. When we meet for practice we want to sing and not to listen to a lecture. Some choirmasters will chatter. In many cases, it arises from nervousness I believe; but it spoils the practice. We get a history of every hymn and of every tune, together with a brief account of the life of the hymn-writer and tune-composer. Then we are favoured with a harmony lesson, taking the tune as the text. At every little mistake we are stopped, and in a long speech the error is pointed out,—how it came to be made and how it should be avoided. This is all right in its way, and if these remarks were made briefly and tersely, good would ensue, and much time and irritation be saved. The chattering choirmaster is a nuisance, and loses the grip of his singers.

3.—**THE PREPARED.** The man who before he meets his choir has gone carefully through the music to be rehearsed, and has got the details at his fingers end, is one of the right sort. An hour spent quietly at home in preparation saves a lot of time and proves that the choirmaster is methodical and earnest in his work. A man who is constantly saying to his choir, "Shall we try such and such a tune, it looks nice?" or is turning over his anthem book trying to make up his mind what to take next, makes his singers lose confidence in him. The man who makes out his programme beforehand, is clear in his mind how he wants each item sung, and works away till he gets what he wants, will command respect and will succeed.

4.—**THE FAULT-FINDER.** Some men think it will be taken as a sign of superior knowledge if they are constantly finding fault. They are greatly deceived, for the singers see through that notion. How irritating it is to a choir to be stopped every few bars to be told of the smallest fault. "The tenors are out of tune." "Basses, why don't you sing out?" "Hold your books higher up." "Open your mouths;" or such remarks as these hurled at a choir every few minutes depress the singers. By all means correct faults and get the music as near perfection as possible; but let the corrections be made at the end of a tune or movement in an anthem. To stop a choir every few minutes for the purpose of making scathing remarks on their singing is harassing and disturbing.

5.—**THE CHEERFUL.** This is the man to get the best work out of a choir. When he comes in, it is with a smile on his face, and a kind word for everyone. He is not above shaking hands with his choir, even though they may not happen to be in the same social scale as himself. Whatever he has to say, whether in the form of instruction or criticism, he always says it pleasantly, and perhaps with a bit of humour. He is never sarcastic, never makes nasty remarks about anyone. He always encourages, and speaks a word of praise when anything is sung to his satisfaction. He sees no harm in a good joke bearing upon any point he is dealing with. He never loses his temper. Where reproof may become necessary, he reproofs in a gentlemanly manner. Such a man makes the choir practice a joy, and the engagement is looked forward to with pleasure. His singers will do anything for him, consequently he is a great success.

6.—**THE MASTERFUL.** This is a man of just the opposite character. He "stands on his dignity." In his own estimation he is a superior person, and he lets everyone know that he is choirmaster. He must maintain his authority whatever happens; his word must be law. To speak a friendly word would possibly affect his authority. He never receives a suggestion with a good grace, however kindly it may be made. The practice to him is an act of business and nothing more. The fact that there may possibly be a social feeling in the choir never strikes him. He gives his instructions in a commanding and peremptory tone

which is not pleasing, especially to voluntary singers. He may be a capable teacher, but he does not get the respect and esteem of his choir. It is quite possible to give orders in a pleasant tone, and a smile or a friendly grip of the hand does not lessen his authority.

8.—**THE TACTFUL.** Choir singers have rightly or wrongly the reputation of being "touchy." It is in the power of the choirmaster to make friction if he is not tactful; and he can very frequently heal sore places if he goes the right way to work. In the distribution of solos much tact is needed to prevent unpleasantness and hurt feelings. Occasionally the choir and the minister, or the choir and the church authorities, do not see eye to eye. Under these circumstances a man with tact can frequently get over the difficulty. If the choirmaster is not the organist, tact is needed on the part of both. As their respective duties run so much in the same direction, it is the easiest thing possible to come in collision. But if the two men are sensible, and will "give and take" in reason, there ought not to be any clashing.

9.—**THE CARELESS.** This is an easy-going choirmaster. He takes his choir through an anthem, and at the end quietly says, "Let us run through that again," without saying for what distinct purpose he wants them to sing it a second time. If he points out where the wrong notes were, or where the expression was lacking, then the repetition is likely to be helpful. This kind of man never dreams of taking a part separately to get over a serious difficulty, but consoles himself with the remark, "It will come all right in the end." But it does not do so, simply because he is too lazy. Irregular attendance on the part of the singers does not trouble him. He never looks them up, never emphasises the necessity of a full choir at all the services. It is quite a "go-as-you-please" affair is his choir, with the result that the singing is slovenly and not in any way helpful to devotional and inspiring singing. The careless choirmaster is indeed a hindrance to good work, both musical and spiritual.

A word to choir members, and I have done. A choirmaster may have many faults, but try to find out his good qualities. Give him credit for trying his best. Obey his wishes willingly, and to the best of your ability. Remember that singers are sometimes very trying owing to their lack of attention or their want of ability. This depresses a man, and may result in a hasty word which no doubt he afterwards regrets. Encourage him in every way you can, and whatever you do, don't be "touchy." Always be punctual and regular in your attendance at practice and at the Sunday services. If you are absent at the rehearsal, you do not know what instructions were given as to rendering the music on the Sunday, and you may therefore spoil the whole effect. What can be more irritating to a choirmaster than that? Be a real and splendid helper to your chief in every respect.

Psalmody : Its Power ; Its Place in Public Worship.

BY MR. CHRISTOPHER THOMAS.

An Address read before the Newport District Centre of the Free Church Musicians' Union.

PSALMODY:—I use this term—its strict meaning being the use of sacred lyrics and psalms, or hymns of praise, in Divine worship—for the reason that I consider it to be more correct and expresses more fully our idea of music in connection with religious services, rather than the broader and general term of Music. Thus I suggest that Psalmody comes nearer our conception of the style of musical exercises desired in our churches, having as its object the praise and thanksgiving to God, or expressing devout aspiration, in sacred song, in hymns or anthem, though not absolutely one of the prayers or lyrics as known in and denominated the Book of Psalms.

I may further add, that it is not my intention to deal with Ecclesiastical music, which would bring within our purview the Masses, Requiems, and Oratorios. But we are the musicians of the Free Churches, thus at the present I confine myself to that domain of sacred music more fitting the requirements of our distinctive worship recognised in our Free Church Assemblies.

As I shall have occasion to refer later, music has always been the handmaid of religion. The soul is affected by the art of music in a higher degree and more potent influence than even poetry and eloquence, so closely allied; these all make appeal by the sense of hearing—and we distinguish them from the art of painting, sculpture, and architecture—which have also been brought to the aid of religion, and which make appeal by the sense of seeing.

Tones appeal to the feelings through the hearing—the art which enters the soul by sight would seem to appeal more to the understanding. Or if I may again differentiate, that which comes to us by the hearing affects the heart; that which comes to us by the seeing affects the intellect. Feeling expresses itself most readily in tones,—thus joy, fear, desire, anger, each have a peculiar tone understood by all human beings; thus musical productions worthy of the name must be expressive of the passions, whether of the higher or lower, as may dominate. So in the music of our religious observances we give fitting expression to our desires, our aspirations, our thanksgivings; and in the reflex, that is, the turning back upon ourselves, we have the emotional nature affected, and a sense of fulfilment of desire: a response to our aspirations, a confidence, and exaltation that our worship is acceptable; but in all this we should guard that the sensual shall not take the place of the spiritual.

One of our modern poets has with choice sentiment sought by parable to teach that God has sent His singers to this earth, that by the inspiration of music a trinity of virtues should have birth leading to the

right estimate of high living and noble service, and that our province in this life should be “to charm,” “to strengthen,” and “to teach.”

As illustrative of the first: a youth, wandering by groves and streams, indulging in phantasies, if you will, building his castle in clouds, playing the music of dreams. The second: a man, matured in growth, singing his lays in the busy hives of industry, the haunts of social life, stirring men's hearts to duty and effort, and all that tends to make our present existence worthy of us. The third: a patriarch, who, in our sanctuaries, to the accompaniment of thoughts celestial, aspires to themes not of this world, and in whose ministrations men are led back to heaven again.

In thus illustrating from the twin sister “Verse,” I desire to press upon you as choirmasters and organists, and through you to our choristers, that in the place appointed to you in the service in which you are engaged, it shall be your duty, yea, your privilege, “to charm,” “to strengthen,” “to teach.” To charm, in that you shall by the strains of your muse subdue, control, and allay our feverish desires, and by its secret, potent influence, by its magic spell our fiercest grief assuage. Thus is shewn “Its Power.”

To strengthen, in that you shall confirm, establish us in our faith; to animate, encourage our hope; to increase our power to love.

To teach, in that you shall by your art communicate to us, in voices more sweet than common speech, the doctrines, the precepts, the very “Word” of our religious beliefs.

It is to be feared that with the many they deem not this calling to be of such import, of so high value to the Church of your Divine Master. It is to be deplored that the *personnel* of our choirs entertain but a very faint idea of responsibility of service. Indeed it is questionable if they ever give a thought to the importance of their calling. It is looked upon as purely secular—and many have degraded the idea of voluntary service to a mere caprice—shall we dare hope that as a result of these gatherings and the interest here shown, that your choirs will take a more serious view of their duties. We shall only command the respect and support of our Church when we respect our office.

The main idea of these necessarily few remarks is to dwell upon the power and influence of our general psalmody in the public service. I cannot attempt even a cursory glance or historical survey of church music, or the evolution of the church service, suffice it to say that almost all nations who have an established religion, have made music an important part of the worship. The early Christians, who were led by the various passages in their sacred writings to employ

God is a Spirit.

QUARTET,

UNACCOMPANIED (*ad lib.*)

COMPOSED BY

W. STERNDALÉ BENNETT.

PRICE ONE PENNY.

Tonic Sol-fa — One Penny.

LEEDS

JAMES BROADBENT & SON, LTD., Music Publishers,

13, BRUNSWICK PLACE.

LONDON: 29, PATERNOSTER ROW, E.C.

SOUTH AFRICA: RIDOUT'S 72, LONG STREET, CAPE TOWN.

GOD IS A SPIRIT.

p $\text{♩} = 63$.

SOPRANO. God is a Spi-rit : God is a Spi-rit : and

CONTRALTO. God is a Spi-rit : God is a Spi-rit : and they that worship Him,

TENOR. God is a Spi-rit : God is a Spi-rit : they that worship Him,

BASS. God is a Spi-rit : and they

PIANO OR ORGAN. (*ad lib.*)

they that wor-ship Him, they that wor-ship Him must wor-ship Him in
 that wor-ship Him, and they that wor-ship Him must wor-ship Him in
 that wor-ship Him, that wor-ship Him in
 they that wor-ship Him must wor-ship Him in
 spi-rit and in truth. and they that worship Him, must
 spi-rit and in truth. God is a Spi-rit : God is a Spi-rit :
 spi-rit and in truth. God is a Spi-rit : God is a Spi-rit :
 spi-rit and in truth. God is a Spi-rit : God is a Spi-rit :

GOD IS A SPIRIT.

cres. worship Him, must worship Him, in spi-rit and in truth, *cres.* For the

cres. they must wor-ship Him in spi-rit and in truth, *p* For the Fa-ther seeketh such,

cres. they must wor-ship Him in spi-rit and in truth, *p* For the Fa-ther seeketh such,

cres. they must worship Him in spi-rit and in truth, *p* For the Fa-ther seeketh such,

dim. Fa-ther seek-eth such, seek-eth such, seek-eth such to wor-ship Him. *pp tranquillo assai.* God is a

cres. seek-eth such, seek-eth such, seek-eth such to wor-ship Him. *dim.* *pp* God is a

cres. seek-eth such, seek-eth such, seek-eth such to wor-ship Him. *dim.* *pp* God is a

cres. seek-eth such, seek-eth, seek-eth such to wor-ship Him. *dim.* *pp* God is a

cres. Spi-rit, God is a Spi-rit, and they that worship Him, and they that worship

cres. Spi-rit, God is a Spi-rit, they that worship Him, they that worship

cres. Spi-rit, God is a Spi-rit, they that worship Him, they that worship

cres. Spi-rit, they that worship Him, they that worship

GOD IS A SPIRIT.

Him, must worship Him, must worship Him, and they that worship Him, and they that
Him, must worship Him, must worship Him, they that worship Him, must
Him, must worship Him, must worship Him, they that worship Him, must
Him, must worship Him, they that worship Him, they that

wor-ship Him, must worship Him in spi-rit and in truth, The Fa - ther seek-eth such, For the
wor-ship Him, wor-ship Him in spi-rit and in truth, For the Fa - ther seek-eth such, For the
wor-ship Him, Him in spi-rit and in truth, For the Fa - ther seek-eth such, For the
wor-ship Him, Him in spi-rit and in truth, For the Fa - ther seek-eth such,

Fa - ther seek-eth such to wor-ship Him, to wor-ship Him in spi-rit and in truth.
Fa - ther seek-eth such to wor-ship Him, to wor-ship Him in spi-rit and in truth.
Fa - ther seek-eth such to wor-ship Him, to wor-ship Him in spi-rit and in truth.
seek - eth such to wor-ship Him, to wor-ship Him in spi-rit and in truth.

For all the saints, who from their labours rest.

Anthem for General Use,

COMPOSED BY

ARTHUR BERRIDGE.

LEEDS: JAMES BROADBENT & SON, LTD., 13, BRUNSWICK PLACE. Price 1d.

LONDON—29, PATERNOSTER ROW, E.C.

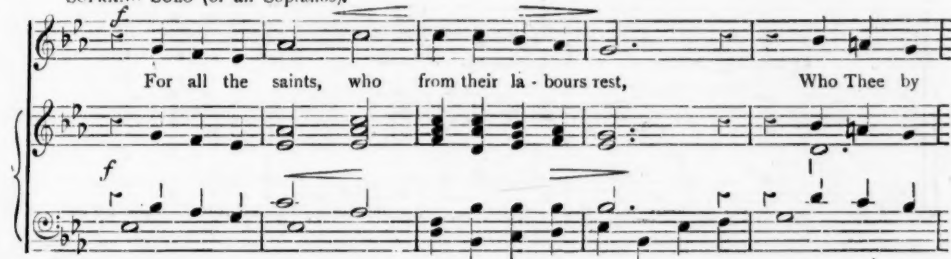
Words by W. W. How.

Moderato.

ORGAN.

Musical notation for the organ introduction, consisting of two staves in G major (one sharp) and 4/4 time. The melody is in the right hand, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The accompaniment is in the left hand, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The piece ends with a double bar line.

SOPRANO SOLO (or all Sopranos).

Musical notation for the soprano solo, consisting of two staves in G major (one sharp) and 4/4 time. The melody is in the right hand, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The accompaniment is in the left hand, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The piece ends with a double bar line.

For all the saints, who from their la - bours rest,

Who Thee by

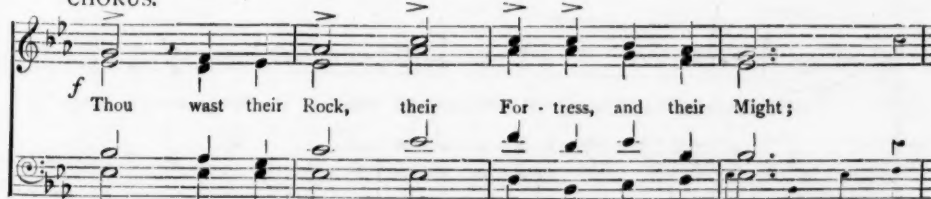
faith be - fore the world con - fessed,

Thy name, O Je - sus,

be for e - ver blest.

Al - le - lu - ia !

CHORUS.

Musical notation for the chorus, consisting of two staves in G major (one sharp) and 4/4 time. The melody is in the right hand, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The accompaniment is in the left hand, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The piece ends with a double bar line.

Thou wast their Rock,

their

For - tress,

and their

Might ;

FOR ALL THE SAINTS.

Thou, Lord, their Cap - tain in the well - fought fight ; Thou, in the

dark - ness drear, their one true Light. Al - le - lu - ia!

FULL UNISON.

O may Thy sol - diers, faith - ful, true, and bold, Fight as the saints who

no - bly fought of old, And win, with them, the vic - tor's crown of gold. Al - le -

- lu - ia!

QUARTET:

O blest com - mu - nion, Fel - low - ship Di - vine! We fee - bly strug - gle;

FOR ALL THE SAINTS.

they in glo - ry shine! Yet all are one in Thee, for all are Thine. Al - le -

war - fare long,

-lu - ia! And when the strife is fierce, the war, the warfare long, Steals on the war - fare long,

Org. war, the war-fare long,

Steals on the ear the dis - tant tri - umph song, And hearts are brave a - gain, and arms are

ear the dis - tant tri - umph song, Steals on the ear the dis - tant, the dis - tant triumph song,

Tempo Imo.

strong. Al - le - lu - ia! rail. f

p con espress.

The gold - en eve - ning brightens in the west; Soon, soon, to faith - ful war - riors

comes their rest; Sweet is the calm of Pa - ra - dise the blest. Al - le -

-lu - ia! But lo! But lo! there breaks a yet more glo - rious

FOR ALL THE SAINTS.

Thy saints tri-um-phant rise, tri - umphant rise in bright ar-ray ;
 day ; Thy saints tri - um - phant rise in bright ar - ray, in bright ar-ray ; The
 Thy saints tri-um-phant rise, tri - umphant rise in bright ar-ray ;

King of Glo - ry pass - es on His way. Al - le - lu - ia ! a tempo.

UNISON. *f*
 From earth's wide bounds, from o - cean's farthest coast, Through gates of

pearl streams in the count-less host, Sing - ing to Fa - ther,

rit.
 Son, and Ho - ly Ghost. HARMONY.
rit. Al - le - lu - ia ! A - men.

Church Series, No. 44.

James Broadbent & Son, Ltd., Leeds.

(4)

JAS. STRAFFORD, TYPE MUSIC PRINTER, BRIGGATE, LEEDS.

16 JY 10

MUSEUM.

religious song, introduced into their meetings the singing of the psalms, and hymns which are to be found in the books of the Old Testament and to which the Jewish converts had been already accustomed in their assemblies.

In the golden age of the Hebrew nation we learn that the study and use of music in the service of the sanctuary bore an important part. There were chiefs of the music of the temple service, three great masters in particular. These had 24 sons, who were at the head of the 24 bands of musicians who served in the temple in their turn. Their business was to learn and practise music, and I should assume these to be amongst the first professionals engaged in the service of praise. Of a later date—after the captivity, Ezra, in his enumeration of those whom he brought back with him, reckons 200 singing men and women. It is interesting to know something of your remote ancestry.—I simply mention this one nation of the ancients as being the chosen people with whom we are indisso-

lably bound in our religion. I acknowledge our indebtedness to the Italian School and all that the Catholic Church did in the middle ages to promote sacred music—but I am not dealing with the History of Ecclesiastical Music, neither am I forgetful of the German element fostered by Luther and the important part given by the Lutheran Church to the development of the church services. This may be dealt with under other circumstances.

To revert to the Hebrew type, and in passing we may note the mode of the musical exercise. It was undoubtedly liturgical. We learn at a dedicatory service of the new walls of Jerusalem. The singers were posted in two companies: they were under one leader, but divided into two great choirs, which sang and played antiphonally. Such an arrangement gave the charm and variety, which was further enhanced by alterations of the voices and the instruments by occasional changes of the keynote.

(TO BE CONTINUED).

Criticism of Short Compositions.

We are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

"NECESSITY," by E.H., is a setting of "I need Thee every hour." To say we like the music better than the words would be a doubtful compliment to pay a lady, especially when our opinion of the words is none too high. But the chief fault of the little tune lies in the two full closes in the tonic at the ends of lines 2 and 4 respectively. That at the end of line 2 should certainly be avoided. Probably with a desire to avoid 5ths, the first chord of line 4 is too thin, and the alto throughout the tune is rather monotonous. We would suggest the re-writing of lines 2 and 4.

"DAYBREAK," by S.B.C., is a C.M. tune in our correspondent's favourite style—simple and flowing. Line 3 has several doubled 3rds, and line 4 has a doubled leading note which is not altogether satisfactory. We should prefer the last chord of the penultimate bar of line 2 to be in its root position. We also think the tune would be better if set to words of the metre of "The King of Love my Shepherd is." We should also like to see our correspondent attempting tunes in another style, provided it be an equally good style. There are "diversities of gifts" even in such simple art-forms as hymn tunes.

E.W.E. sends us a simple diatonic setting, in triple time, of "Jesus shall reign." The tune possesses no great originality, but it is smoothly, and for the most part correctly, written. In line 2, bar 2, the 3rd in the treble should be transferred to the alto on the half-beat, so as to avoid an incomplete chord. The leading note at the end of line 2 had better proceed upwards to the

tonic; the dominant 7th at the end of line 3 should be correctly resolved; and the false relation in line 4, bar 2, removed. This correspondent should note that detailed criticisms are only sent by post when the special condition given at the head of this column is complied with:

A SHORT metre tune in Eb, "Lento," is somewhat commonplace. The dominant key is entered twice; there are 5ths in line 2, bar 2, together with an inaccurate skip from a second inversion; the suspended 9th is heard with its root above the suspension at the end of the same line; while the Gb in line 3, although correct, would be easier to read if written as F#. Of the alternate endings, the melody of which suggests the tunes "Franconia" and "Bethlehem," we prefer the first. This does not make an objectionable false relation, one of the chords being a chromatic discord.

"LONGCLIFFE," a six-lined 8-7s, by J.C., shews the need for a much deeper knowledge of harmony and further study of good text-books and models before composition is attempted. Of the six lines, two end with full closes in the dominant and two in the tonic, thus at once producing great monotony. The approach to A minor, in line 3, produces a false relation; there are 5ths in line 5; the part-writing is generally feeble, especially the alto; and the rhythm is halting. There is no royal road to the removal of these defects. The only way is that indicated in the first sentence of this paragraph.

THE Free Church Musicians' Union.

President: Dr. F. N. ABERNETHY.

Treasurer: Mr. J. E. LEAH, F.R.C.O.

Sec.: Mr. H. F. NICHOLLS, A.R.C.O., Newport, Mon.

NOTTINGHAM DISTRICT CENTRE.

A VERY successful and enjoyable evening was spent on April 21st, when the Rev. J. M. Lloyd Thomas gave a Lecture on "Music in the Sanctuary, from the Minister's Point of View." A large number of members was present, and also a few friends. Mr. Thomas, pastor of High Pavement Chapel, where the meeting was held, gave us a brilliant and instructive lecture, in which he dealt with music as an art, and the power of music when rendered by a consecrated person or persons. To be of any power for good, music must come from the very soul. He gave many useful hints, and when he had finished all present felt impressed by his splendid lecture. A discussion followed, in which Messrs. Bernard Johnson, C. Lymn, E. Wynne Humphreys, Morton, and F. W. Christall, A.R.C.O. (chairman) took part. Mr. Lloyd Thomas suitably responded, and the meeting closed in the usual way.

SHEFFIELD DISTRICT CENTRE.

A meeting was held in the Victoria Hall, on Tuesday, April 26th. The Rev. E. H. Reynolds presided, in the absence of Mr. W. S. Skelton, who is chairman of the Centre. An interesting and original address was given by the Rev. H. Gifford Oyston, on "Democracy, Culture, and Restraint: Do these Ideals Create a Problem for Church Musicians?" The speaker pleaded for the recognition of genius in music as a religious duty. He said men were always murdering the prophets in art as in every other branch of teaching. And yet the church was not a subscribers' concert room for musical experiments. Yet on the other hand, it was not the place where everyone could shoot their musical rubbish. John Ruskin said time and truth had finally declared some words to be "great." Let us begin with these and use them freely. He dealt with the evolution of plain song and chorale, and gave a sketch of J. S. Bach's place in the great movement—how the chorale was a democratic and yet a cultured movement. Coming to modern movements, the speaker used the London rendering of Brahms' German Requiem to illustrate the growing appreciation of democracy for the great in art. Dealing with the modern development of orchestral music in the programme school, as seen in Strauss, the speaker suggested some very novel thoughts as to the future of the development of Free Church music along the lines of the movement called "modern."

CARDIFF DISTRICT CENTRE.

A public meeting was held in Conway Road Wesleyan Church, on Wednesday, April 27th, with Mr. W. A. Richards, Mus. Bac., in the chair. An excellent address was given by Mr. J. T. Lightwood, editor of *The Choir*, on "Early Methodist Music." A large number of old tune books, as used by the Methodists during the time of John and Charles Wesley, was commented upon and shown to the audience. Some of these are very rare and valuable, and throw much light on the style of church music used in those times. Illustrations were well presented by the choir of the

church, and among the most interesting was one with the melody of the tune sung by the tenors, and the other three parts forming the accompaniment. Mr. Norman Kendrick accompanied on the organ. A vote of thanks was accorded to lecturer and choir upon the proposition of the General Secretary, and this was heartily received.

BRADFORD DISTRICT CENTRE.

Mr. Frederic James, Mus. Bac., presided over a meeting of members in the Lecture Room of Eastbrook Hall, on Saturday, April 30th. Much interest was shown on the occasion by the visit of Mr. Thomas Facer, of Birmingham, who gave a capital address on "Music in Connection with Worship." At the close several questions were asked as to the address, and also concerning some details in the working of the Union. These were satisfactorily answered, and Mr. Facer heartily thanked for his visit, which was much appreciated. There is every prospect of a large and flourishing Centre in this busy city.

BIRMINGHAM DISTRICT CENTRE.

The subject of "Choir Management" was again considered by the members at their meeting on May 2nd. Many interesting points were raised and dealt with on this important subject. Mr. A. H. Shepherd is the energetic Secretary of this Centre; and Mr. Facer, as Chairman, has always the right word to say at the right time.

NEWPORT DISTRICT CENTRE.

A party of the members journeyed to Ebbw Vale, about sixteen miles distant, to take part in a meeting on May 5th, in the Mount Pleasant Presbyterian Church. Councillor C. P. Simmonds presided, and gave an interesting and practical address on the advantages of the Union. Mr. Fred Jones (Sec. of the Centre) and the General Secretary also addressed the meeting, and an interesting programme of music was taken part in by Madame Gronow Fulton, Messrs. A. E. Sims, L.R.A.M., A. T. Maynard, and Edgar Davies. The choir of the church rendered some selections which were much appreciated, and the evening proved very enjoyable.

THE Nonconformist Choir Union

President: Mr. E. MINSHALL.

Chairman of Committee: Mr. ALEXANDER TUCKER.

Treasurer: Mr. FREDERICK MEEN.

Conductor: Mr. FRANK IDLE, A.R.A.M.

Organist: Mr. J. A. MEALE, F.R.C.O.

Secretary: Mr. BERRIDGE, 24, Wallingford Avenue, North Kensington, London, W.

THE stock of cloth-covered old notation Festival Books is exhausted. There are still a few paper wrapper copies in stock, which may be obtained, also copies in both bindings of Tonic Sol-fa.

The District Rehearsal lists were sent out on May 9th to the number of over 4,000, but if by any oversight a choir secretary or choirmaster has not yet received a circular letter with a list attached, and a sufficient supply of slips to provide each member of the choir with a copy, the Secretary will be obliged if he may receive name and address of choir.

In the new Solo Singing Competition, arranged for the evening event on the day of the Crystal Palace Festival, the Committee offer eight prizes as follows: First and Second prizes to the value of 15/- and 10/- respectively in each class—soprano, contralto, tenor, and bass. The particulars and regulations are now ready, and may be obtained from the Secretary.

The Committee has decided to offer the Visitors' tickets (1/6 from London termini) at reduced prices

for quantities, and as a further inducement to increase sales, a large framed photograph of the Festival Choir on the Handel orchestra will be presented to the choir selling the largest number. Mr. W. E. Bryant, 21, Campdale Road, Tufnell Park, N., is Superintendent of distribution of Visitors' tickets. On the authority of the Committee he is requesting every choir secretary to be in attendance, or be responsible for some one being in attendance, at his church on Friday evening, July 1st, with a supply of Visitor's tickets for sale.

Echoes from the Churches.

Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. C. R. DAFFORNE.

METROPOLITAN.

CROUCH END.—At the Hertfordshire and North Middlesex Competitive Festival, held last month at the Alexandra Palace, the choir of Park Chapel, under Mr. Josiah Booth, gained the first prize in the Madrigal Competition, and won the *Daily Telegraph* Shield for the second year in succession. The adjudicators spoke very highly of this excellent choir.

ENFIELD.—Special services were held in the Baptist Tabernacle on May 8th in connection with the Death of King Edward VII. This sad event synchronised with the great loss the Baptist denomination had sustained in the loss of one of its leaders—Dr. Maclaren—and the death of a well-known and respected inhabitant. The pastor, the Rev. G. W. White, made special and sympathetic reference at both services. The choir sang during the services: "What are these?" (J. Stainer), "Crossing the Bar" (J. Frederick Bridge), "Evening and Morning"—Memorial Anthem—(H. Oakeley). The organist played suitable voluntaries, including "Blest are the departed" (Spohr), Marche Funebre (Chopin), Dead March in "Saul" (Handel), Prelude on Sullivan's tune "Fatherland" (J. E. West), and Improvisation on "For ever with the Lord."

On May 1st the Sunday School held its 43rd Anniversary, and the scholars sang very heartily the hymns they had learned under the direction of the organist, including several of Arthur Berridge's compositions, which were much appreciated.

The organist has now completed twelve months' service at this church, and in that time not only has the interest of the members been maintained, but also the parts have been strengthened by the addition of nine new members. Besides the two anthems that the choir render at the Sunday services, and the special music in connection with Harvest, Easter, Whitsun, Christmas, and Anniversary services, they have given two sacred cantatas with full orchestral accompaniment, and have given two musical programmes at two neighbouring churches during the year. The membership of the choir now stands at 40, each one enthusiastic in the work in which they are engaged, and supported by sympathetic pastor and church officers.

HARRINGAY.—The Congregational Church Choir, under Mr. Rowley's able direction, gained second place at the Alexandra Palace Musical Festival in the competition for the *Daily Telegraph* Shield.

ISLINGTON.—On Wednesday, May 18th, the Vernon Choral Society gave an enjoyable concert in Caledonian Road Congregational Church, in aid of the Sunday School Excursion Fund. In the first part the choir sang anthems: "Thou wilt keep him in perfect peace,"

"Jerusalem the Golden," and "O worship the King." In the second part they gave a good account of part-songs: "Good-night, thou glorious sun," "The Song of Thor," and "Homeward." Mr. Lucas received a deserved encore for his rendering of "If with all your hearts" (*Elijah*), and the Misses Walker sang "A Shepherd's Lullaby," a delightful trio for ladies' voices. Miss Walker later on contributed "Hear ye, Israel" (*Elijah*), and Miss G. Walker sang "The King of Love my Shepherd is," and was encored. Mr. Chas. Pickering was the conductor, Miss Lily Boughton the pianist, and Mr. Fred. J. Middleton, the organist and choirmaster of the church, presided efficiently at the organ.

KENTISH TOWN.—A concert was recently given in the schoolroom of Prince of Wales' Road Wesleyan Church, by the Wesley Male Voice Choir. The programme consisted of Maunder's cantata *The Martyrs*, soloists—Master Reginald Taylor, Messrs. Leonard Lovesey and George Andrews; "The Miserere Scene" from "Il Trovatore," by Miss Ethel Hyde, Mr. Hugh Williams, and full chorus; songs by Miss Winifred Pullon, L.R.A.M., A.R.C.M., and recitals by Mr. Stanley Leverton. The accompanist was Mr. Fred Palmer, and Mr. Hugh Williams conducted the choir.

UPPER TOOTING.—A recital was recently given by Mr. Allan H. Brown in the Wesleyan Church. Over 900 persons were present, and the collection realised £16.

PROVINCIAL.

FOLKESTONE.—We regret to record the death of Mr. W. Bramley, the able and greatly esteemed choir-master of Grace Hill Wesleyan Church, which took place on May 13th. For some years his health has been failing—in fact, it is almost a miracle he has lived so long. He was much interested in the local N.C.U., and at one time rendered admirable service as conductor. He was a prominent worker in the Methodist cause throughout the district. He was greatly respected for his beautiful character. He was wise, tactful, and earnest in all he did, and was in all respects a true Christian gentleman. His loss is mourned by a host of friends. The funeral was largely attended.

HAVERHILL.—A good rendering of Stainer's *Daughter of Jairus* was given in the Old Independent Chapel, on April 24th. The soloists were Mrs. W. K. Bond, Mr. A. Bigmore, and Mr. D. M. Gurteen. Mr. D. Harrison presided at the organ.

KING'S LYNN.—On Sunday, May 8th, the Anniversary Services of the Wesleyan School were held at Tower Street, when two sermons were preached, and an afternoon address to children given, by the Rev

Wm. Looker. In the morning the preacher took as his subject, "The boyhood of Jesus," and in illustration outlined the school life and training of a Jewish boy 2,000 years ago. Owing to the lamented death of the late King, some modifications had necessarily to be made in the musical portion of the service, and the organist, Mr. Geo. Dines, played Batiste's "In Memoriam" and "O rest in the Lord" (*Elijah*) in the morning, and Batiste's "Andante in E Minor" and "Crossing the Bar" (Bridge) in the evening. Mr. James Barrett had trained the children for the festival, and, assisted by Tower Street Choir, they gave Heath Mills' anthem, "O praise the Lord," and Ernest Nichol's choral march, "Warriors of the Lord," morning and evening respectively. Several specially prepared hymns were sung, and the attention given to light and shade throughout evidenced both care and thought. On the following Monday evening the services were continued, when Alderman Jermyn took the chair, and an address on School Work was given by Mr. Wm. Thompson, of Hunstanton. Two noteworthy features in the musical programme were: the trio, "When Jesus wills, the tempest dies" (*Day with our Lord*), rendered by the Misses Dines, Sporne, and Dye; and the unaccompanied anthem, "Lord, for Thy tender mercies' sake" (Vickers). Mr. Kendrick, choirmaster, was regrettably absent through illness.

RICHMOND, SURREY.—Sunday, May 8th, had been set apart at the Vineyard Congregational Church for the annual Choral Festival, and music appropriate to the Springtide had been prepared, including selections from Haydn's *Creation*. Owing to the national mourning the proposal was naturally abandoned, and throughout the day the tone of the services was in keeping with the prevailing sentiment. At morning and evening services the pulpit, which was draped in black, was occupied by the pastor, Rev. Archibald Johnstone. The anthem in the morning was "Hear my Prayer," (Mendelssohn), the solo in which was expressively sung by Mrs. Lyne, and following the singing of "Now the labourer's task is o'er," the organist (Miss Jessie Matthews) played the Dead March in "Saul," the congregation standing. The music at evening worship was all chosen in reference to the occasion, the anthem being "All ye who weep" (Faure). Selected numbers from Gaul's *Holy City* were sung by the choir, solos being taken by Mrs. Lyne, Miss Johnstone, Miss Hammond, Mr. Harry Tubb, and Messrs. H. and E. Deayton. Before closing the service the preacher thanked the organist and choir for voicing in song the thoughts that were uppermost in their minds. The request he had made to the choir that they should abandon the advertised programme, and, at a moment's notice and without rehearsal, render music of quite a different character, was not an easy one, but he assured the members of the choir that their services had been gratefully appreciated, for they had by their singing given voice to thoughts in a way which words would fail to have done.

Recital Programmes.

CHIPPENHAM.—In the Tabernacle Congregational Church, by Mr. F. W. Brinkworth, A.R.C.O.:—

"Fixed in His everlasting seat"	Handel
Meditation	D'Eury
Tocatta	Dubois
Overture, "Die Zauberflöte"	Mozart

BARMOUTH.—In the Congregational Church, by Mr. J. Charles McLean, F.R.C.O.:—

Overture in D minor and major	H. Smart
Fantasia on Hymn Tune, "Aberystwyth"	McLean
Introduction—Theme and Variations— Finale Fugato.	
Pastorale in C	E. H. Lemare
Morgenstimmung }	Ed. Greig
Ases Tod	
Tocatta and Fugue in D minor	Bach
Fantasia in E minor, "The Storm"	Lemmens
"Hallelujah Chorus"	Handel

GLASGOW.—In Tolleross U.F. Church, by Mr. D. Patterson, A.R.C.O.:—

Tocatta and Fugue in D minor	Bach
Adagio (from Symphony No. 7 in F)	Haydn-Best
"Bells of Dunkirk"	Carter-Turpin
Lieder ohne Worte, No. 4	Mendelssohn
Chants sans Paroles	Tschaikowsky

HACKNEY.—In Catholic Apostolic Church, by Mr. W. C. Webb, F.R.C.O.:—

Hallelujah Chorus ("The Messiah")	Handel
Cantilene Pastorale	Wely
Fugue in E flat ("St. Ann")	Bach
Vorspiel ("Parsifal")	Wagner
Allegretto	Wolstenholme
Prelude in C sharp minor	Rachmaninoff
Scherzo	Hoffmann
Marche Militaire	Gounod

HOLSWORTHY.—In United Methodist Church, by Mr. Purcell J. Mansfield:—

Organ Sonata in D, Op. 65, No. 5	Mendelssohn
Pastorale (To a Wild Rose), Op. 51, No. 1	
Romance (At an old Trysting Place), Op. 51, No. 3	MacDowell
Legend (A Deserted Farm), Op. 51, No. 8	
Fantasia Pastorale	Lefebure-Wely
Variations on an Air	Wesley
Chant sans Paroles	Hackett
Capriccio in B flat	Capocci
Funeral March	Ed. Greig
Fanfare Fugue	Lemmens

LIVERPOOL.—In Sefton Park Presbyterian Church, by Mr. R. Francis Lloyd:—

Funeral March and Hymn of Seraphs	Guilmant
In Spring-time	Hollins
Romance	Scendsen
Fantasia in E flat	Faulkes

TORQUAY.—In Belgrave Church, by Dr. Orlando A. Mansfield:—

Maestoso e Fughetta in D, Op. 39	Dr. Mansfield
Scherzo Romantico in D, Op. 13	
Purcell J. Mansfield, F.R.C.O., L.L.C.M., &c.	
Baptismal Song (Arranged by W. T. Best)	Meyerbeer
Whitsuntide Offertoire, in B flat	Charles Collin
("Offertoire pour la Fête de la Pentecôte")	
Sérénade Romantique in E flat, Op. 14	
Purcell J. Mansfield, F.R.C.O., A.R.C.M., &c.	
March in A flat, Op. 59, No. 12	Th. Salomé

POPULAR ANTHEMS for Church Use.

- No.
1. COME, LET US JOIN OUR CHEERFUL SONGS! W. HENRY MAXFIELD. $1\frac{1}{2}$ d.
 2. TRUST IN THE LORD WITH ALL THINE HEART. ARTHUR BERRIDGE. $1\frac{1}{2}$ d.
 3. HOLIEST! (SAVIOUR) BREATHE AN EVENING BLESSING. F. MAITLAND. $1\frac{1}{2}$ d.
 4. ROCK OF AGES. C. BUXTON GRUNDY. $1\frac{1}{2}$ d.
 5. O BE JOYFUL IN GOD. W. HENRY MAXFIELD, Mus. Bac. $1\frac{1}{2}$ d.
 6. FEAR NOT, O LAND (Prize Harvest Anthem). ARTHUR BERRIDGE. $1\frac{1}{2}$ d.
 7. HOLY, HOLY, HOLY. W. WRIGHT. $1\frac{1}{2}$ d.
 8. *THERE WERE SHEPHERDS. (Prize Christmas Anthem). W. WRIGHT. $1\frac{1}{2}$ d.
 9. HE IS RISEN. (Prize Easter Anthem). J. P. ATTWATER. $1\frac{1}{2}$ d.
 10. O LORD, I WILL PRAISE THEE (Prize Anthem). O. A. MANSFIELD, Mus. Doc. $1\frac{1}{2}$ d.
 11. BECAUSE THE LORD THY GOD (Prize Harvest Anthem). W. HENRY MAXFIELD, Mus. Bac. $1\frac{1}{2}$ d.
 12. *ALL HAIL THE POWER OF JESUS' NAME (Prize Anthem). ERNEST H. SMITH, F.R.C.O. $1\frac{1}{2}$ d.
 13. BENEDICITE OMNIA OPERA (Prize Setting). GEORGE H. ELY, B.A. $1\frac{1}{2}$ d.
 14. *LET US NOW GO EVEN UNTO BETHLEHEM (Christmas Anthem). BRUCE STEANE. $1\frac{1}{2}$ d.
 15. CHRIST IS RISEN (Prize Easter Anthem) JAMES LYON. $1\frac{1}{2}$ d.
 16. *SAVIOUR, BLESSED SAVIOUR. ERNEST H. SMITH, F.R.C.O. 2d.
 17. THREE INTROITS. ERNEST H. SMITH and E. MINSHALL. $1\frac{1}{2}$ d.
 18. *LET THE EARTH BRING FORTH GRASS. ARTHUR BERRIDGE. 2d.
 19. *MARCH ON, MARCH ON, YE SOLDIERS TRUE. C. DARNTON. 2d.
 20. PRAISE YE THE LORD (Festival Anthem). ERNEST H. SMITH, F.R.C.O. 2d.
 21. THE LORD'S PRAYER (Congregational Setting). A. W. FLETCHER. $1\frac{1}{2}$ d.
 22. ASSIST US MERCIFULLY, O LORD. G. RAYLEIGH VICARS. $1\frac{1}{2}$ d.
 23. PRAISE THE LORD, O JERUSALEM. C. DARNTON. 2d.

- No.
24. *BEHOLD, I BRING YOU GOOD TIDINGS. ARTHUR BERRIDGE. 2d.
 25. *WHO IS THIS SO WEAK AND HELPLESS? E. MINSHALL. 2d.
 26. REJOICE IN THE LORD. ARTHUR BERRIDGE. 2d.
 27. *FORWARD BE OUR WATCHWORD (Choral March). W. H. MAXFIELD. 2d.
 28. THE ROSEATE HUES OF EARLY DAWN. BRUCE STEANE. 2d.
 29. *THE GLORY OF THE LORD (Harvest or General). C. DARNTON. 2d.
 30. BLESSED IS THE PEOPLE. W. HENRY MAXFIELD, Mus. Bac. 2d.
 31. LET THE RIGHTEOUS BE GLAD. C. DARNTON. 2d.
 32. CHRIST OUR PASSOVER IS SACRIFICED FOR US. C. DARNTON. 2d.
 33. *O HAPPY BAND OF PILGRIMS (Choral March). E. H. SMITH, F.R.C.O. 2d.
 34. *ONWARD, SOLDIERS TRUE (Choral March). ARTHUR BERRIDGE. 2d.
 35. *SING ALOUD UNTO GOD. A. W. FLETCHER. 2d.
 36. *BREAK FORTH INTO JOY (Prize Christmas Anthem). ARTHUR BERRIDGE. 2d.
 37. *COME, CHRISTIAN YOUTHS AND MAIDENS. ARTHUR BERRIDGE. 2d.
 38. *BRIGHTLY GLEAMS OUR BANNER. JAMES LYON. 2d.

(To be continued).

HYMN ANTHEMS.

By E. MINSHALL.

1. *SOLDIERS OF CHRIST, ARISE. 2d.
2. *THE SON OF GOD GOES FORTH TO WAR. 2d.
3. *ALL GLORY, LAUD, AND HONOUR. $1\frac{1}{2}$ d.
4. *BRIGHTLY GLEAMS OUR BANNER. 2d.
5. *STAND UP! STAND UP FOR JESUS. 2d.
6. *I HEARD THE VOICE OF JESUS SAY. 2d.

* Tonic Sol-fa Editions of the above are published.

London: "MUSICAL JOURNAL" OFFICE, 29, Paternoster Row.



THE ORGANIST'S Magazine of Voluntaries.

A Series of Original Compositions chiefly for Church Use.

Edited by E. MINSHALL.

Single Numbers, ONE SHILLING and SIXPENCE net.

Per VOL., 13/6.

Publishing Office:—29, PATERNOSTER ROW, LONDON, E.C.

"We have before recommended this series of compositions for the organ as highly suitable for Church Voluntaries, being easy of execution and in dignified style."—*Church Musician*.

"All good specimens of organ music in their various styles and eminently suitable for Church use."—*Musical Standard*.

"Exceedingly useful. The get-up is particularly attractive."—*Scottish Musical Monthly*.

"These unpretentious but excellent works will be found very useful to organists in general for many times and seasons."—*Daily News*.

"An excellent collection of original organ music."—*The Rock*.

The late PROFESSOR E. H. TURPIN, Mus. Doc. (Warden of Trinity College, London; Hon. Sec. of the Royal College of Organists, &c., &c.), wrote:—"One notable sign of the activity of English Composers of Organ Music is The Organist's Magazine of Voluntaries under the experienced and judicious editorship of Mr. E. Minshall. The work is eminently practical in many ways. As its title denotes, the contents are largely intended for church use. In this connection the design has been well carried out; and the composers writing with a definite end have succeeded in supplying organists with Voluntaries specially written for the instrument for a given object. So a highly useful series of movements have been provided of a musicianly character, and composed deliberately for a high purpose, on lines both judicious and effective. It would be invidious to name some of the composers, of whom there are many, who have earnestly come forward to do this work and skillfully performed their task. Suffice it to say they have succeeded, and we are all gainers by their well-directed efforts. The work is admirably produced and printed. Mr. Minshall's well-thought-of scheme deserves a success immediate and abiding."

Dr. A. L. PEACE (Organist of St. George's Hall, Liverpool), writes:—"The collection will, I think, be found eminently useful to the average church organist."

The late MR. FOUNTAIN MEEN (Professor of the Organ at the Guildhall School of Music, and Organist of Union Chapel, Islington), wrote:—"The idea of providing Voluntaries for those who cannot get much practice is a very good one, and if all the numbers are as good as those I have seen, it serves its purpose admirably."

VOLUME I.

30. Postlude. Walter Porter, F.R.C.O.
4. Prelude. H. Ernest Nichol, Mus. Bac.
- Meditation. Bruce Steane, Mus. Bac.
5. Postlude. D. R. Munro
- Andante. R. Jackson, F.R.C.O.
- Andante in A. Arthur Berridge
6. March in D. W. Henry Maxfield, Mus. Bac.
7. Prelude and Fugue in E. Bruce Steane, Mus. Bac.
- Adagio. Geo. Shinn, Mus. Bac.
8. "Rockingham," with Introductions and Variations. John P. Attwater
- Idyll—"An Eventide." Bruce Steane, Mus. Bac.
9. Introduction, Variations, and Fugue on the Hymn Tune "St. Alphège." W. Henry Maxfield, Mus. Bac.
- March. W. Wright
- Intermezzo. Bruce Steane, Mus. Bac.
10. Postlude in G. H. Ernest Nichol, Mus. Bac.
11. Offertoire in G. J. P. Attwater
- Postlude. W. Porter, F.R.C.O.
- Eventide. W. Henry Maxfield, Mus. Bac. (Prize Composition)
12. Adagio. W. Wright
- Interlude. J. P. Attwater

13. Introduction, Variations, & Fugato on the Hymn Tune "Melcombe." Bruce Steane, Mus. Bac.
- Andante con moto. J. P. Attwater
- Prelude and Andante. Bruce Steane, Mus. Bac.
14. Song Without Words. Arthur Berridge
- Concluding Voluntary. Frank N. Abernethy, Mus. Bac. (Prize Composition)
15. Introductory Voluntary. W. Wright

VOLUME II.

16. Prelude and Fuga on "Austria." Bruce Steane, Mus. Bac.
- Meditation—An Evening Song. James Lyon
17. Postlude. W. Wright
- Andante con moto. J. P. Attwater
18. Orchestral March. J. P. Attwater
- Berceuse. Bruce Steane, Mus. Bac.
19. An Idyll. James Lyon
- At Close of Day. J. P. Attwater.
- Cantilene Pastorale. Ernest H. Smith, F.R.C.O.
20. Pastoral Melody. Arthur Berridge
- Idyll. James Lyon
- Introduction, Variations, and Finale on "Bemerton." Prize Composition. Ernest H. Smith, F.R.C.O.
21. Andante. Bruce Steane, Mus. Bac.

22. Postlude (Introduction and Fugue) James Lyon
- Meditation. W. Henry Maxfield, Mus. Bac.
23. Concert Satz. James Lyon
- Album Leaf. Arthur Berridge
- Meditation No. 2. James Lyon
24. Prelude. Walter Porter, F.R.C.O.
- Andante Moderato. James Lyon
25. Caprice. Millward Hughes
- Souvenir de Mozart. H. S. Irons
26. Toccata. James Lyon
- Allegretto in B-flat. George H. Ely, B.A.
27. Prelude. H. Easun

VOLUME III.

- Album Leaf. Arthur Berridge
- Intermezzo. James Lyon
28. Final Fugato. O. A. Mansfield, Mus. Doc. (Prize Composition)
- Andantino (Priere). James Lyon
29. Caprice. Walter Porter, F.R.C.O.
- Introductory Voluntary. Thos. Ely, Mus. Bac.
30. "Hollingside" with Variations. Ernest H. Smith, F.R.C.O.
- Introduction and Allegro. Ernest H. Smith, F.R.C.O.
31. Nocturne. H. S. Irons
- A Fragment. Arthur Berridge
32. Priere. Ernest H. Smith, F.R.C.O.
- Concluding Voluntary. James Lyon

(SEVEN VOLUMES PUBLISHED)

Special Music for Flower Services.

CANTHARTAS.

THE CHILDREN'S GARDEN

By CHARLES DARNTON.

THE CHILDREN'S SAVIOUR

By JNO. S. WITTY.

BOTH NOTATIONS—4d. each. 30, 6/3; 50, 9/-.
Words only to Music, 2/6 per 100.

Collection of Flower Hymns & Tunes.

Selection F.

CONTAINS 8 HYMNS AND TUNES.

No. 2 Selection.

CONTAINS 14 HYMNS AND TUNES
for Flower and Harvest Services.

EITHER NOTATION, 1d. Post Free, 24, 1/9; 36, 2/6; 50,
3/4; 76, 5/-; 100, 6/3. Words only—Sel F, 2/- per
100. No. 2 Sel., 2/6 per 100.

TUNES.

Flowers of the Garden (Leaflet) ... Robert Witty
In the Dewy Woodlands ,, ... P. E. Fletcher
When the Faded Flower ,, ... R. H. Wilson, Mus. Bac.
Beautiful Flowers (1d.) ... J. S. Witty
Fairest Flowers are Springing } (1d.) J. S. Witty
Little Birdies in the Morning } J. W. Lerman
1d. 24 for 1/9; 50, 3/4; post free.

SERVICES OF SONG.

NATURE'S VOICES (The Music and Recitations are specially selected)

A WATERED GARDEN

BUTTERCUPS AND DAISIES

THE MESSAGE OF THE FLOWERS

A GARLAND OF FAIR FLOWERS

IN THE TIME OF DAISIES

SWEET VIOLETS

BLUEBELL DINGLE

THE GOLDEN GLADE

FULL BLOOM

AND JUNE ROSES

Post Free—4d. each. 20, 4/6; 30, 5/6; 50, 8/4.

Words to Music only, 50, 1/6; 100 2/6.

INTROITS, VESPERS, etc.

(ON CARDS).

Sanctus ... J. W. Broadbent } 24th Thousand.
Lord's Prayer.. C. E. Melville, F.R.C.O. } (1d.)
Vesper { A. Berridge }
Vesper { A. F. Tate, A.R.C.O. } (1d.)
3 fold Anthem { A. Berridge }
Vesper { Jno. S. Witty }
Vesper { R. B. Kettlewell, A.R.C.O. } (1d.)
Evensong { J. S. Warburton, A.T.C.L. }
Prize Vesper (£3/3) ... R. J. Thompson, Mus. Bac. (1d.)
Responses ... H. A. Fricker, Mus. Bac. F.R.C.O. (1d.)

TEMPERANCE.

SERVICES.

DRIVEN FROM HOME
LOST IN LONDON
FOUND AT LAST
A STRANGE MIXTURE
BLOSSOM AND FRUIT
A GARLAND OF FAIR FLOWERS
KITTY AND JOE
WATERMILL HOLLOW
BLIND 'LIZA
CHARLES GARRETT
THAT LITTLE BONNET
4d. each. 30, 5/6; 50, 8/4.

SONGS.

Temperance Choral March, by Arthur Berridge (1d.)
Temperance Battle Cry, by H. F. Nicholls (1d.)
24, 1/9; 50, 3/4.

Nursery Rhymes. Six in Set, 2d.

Jack and Jill. Ride a Cock Horse.
Little Miss Muffett and Jack Horner.
Sing a Song of Sixpence. Hickory, Dickory, Dock.
Little Robin Redbreast.

1 to 5, 2d. each, and 1d. extra for postage; 6, 1/-;
12, 1/9; 25, 3/4; 38, 5/-; 48, 6/-.

IN MEMORIAM.

Follow On ... 1d.
When the Faded Flower ... 2/- per 100
What are these (J. S. Witty) ... 2d.
What are these arrayed (Geo. Lister) ... 2d.

We have now issued a Sol-fa Edition to our Summer Operetta:

"FLORA'S BIRTHDAY."

Music by J. LINCOLN HALL.

LIBRETTO BY ELSIE DUNCAN YALE.

Band Parts are issued.

Words to Music only—50 for 2/6; 4/- per 100, post free.
O.N.—3 to 12, 5d. each; 20, 6/8; 30, 8/9; 50, 12/6; Post free } Two Sol-fa count as One O.N.

JAMES BROADBENT & SON, Ltd., 13, Brunswick Place, LEEDS.

A Chat about **CHEAP** Cantatas.

A Composer's

work is not enhanced or depreciated by the price at which the work is issued. Music can be very simple, yet artistic. It may be very pretentious and difficult, yet dull. In writing for a series of Cantatas musically simple, it is not essential that a composer should sacrifice artistic ideals to avoid complexities.

The world's classics may now be had at 1/- per vol., and many at 6d., but the literary quality of the work still remains unaffected. Amid all the fluctuations of the financial value of the world's great paintings, their artistic value remains unchanged.

A Publisher's

business is to study:—

- The composer's work
- The musical needs of the purchaser.
- The moderate and the progressive.
- The financial aspect in which the composers fees or royalties, the printing charges, and the purchaser's pocket all have to be considered.

Twenty years ago we saw that the initial cost of a supply of Cantatas at 2/- or 1/6 per copy prevented many choirs from purchasing.

We calculated that by substantially reducing the price we should easily double or treble the sales, and thus be enabled to pay the same copyright fees, etc. We commenced our series at 6d., and later added several more pretentious works at 1/- and 8d. From the first we have been highly successful. Our sales of one Cantata reaching 36,000 music copies in 5 years.

Of course, we have had to fight prejudice. How could a Cantata be issued at 6d. or 1/-? (How could the 'Messiah' be sold at 10d.?)

We proved it could, and our Cantatas have been a stepping stone to more difficult works, and even to Oratorios in thousand of cases.

The Choirmaster

on the look out for a Musical Service cannot do better than take up one of our Cantatas. As a means of developing the interest of the choir their rehearsal has no equal. They provide a profitable Sunday afternoon's service.

The cost is so little as to be covered by a moderate collection. As a means of bringing out your own choristers as soloists they have a distinct value. Your best singers, as a rule, are the most ambitious, and if opportunity for solo work is occasionally provided, you have a better chance of retaining their services and making them increasingly useful. Please note that we offer any 3 of our Cantatas to Choirmasters and Conductors only, for 1/-, post free, or 3 6d.-fa for 7d. (See page 1 of Choir Musician)



Any Choirmaster or Choral Society Conductor may have 5 of these Cantatas on approval for 21 days by sending to us.

CANTATAS FOR GENERAL USE.

THE SON OF MAN (Easter)	Frederic James, Mus. Bac. ...	1/6
THE SAVIOUR OF MEN (Easter)... ..	A. J. Jamouneau	6d.
THE KING OF GLORY (Easter)	Fred. W. Peace	8d.
THE HOME AT BETHANY (Easter)	Arthur Berridge	6d.
FROM MANGER TO CROSS (Easter)	Jno. S. Witty	6d.
FROM GETHSEMANE TO CALVARY (Easter)	Jno. S. Witty	6d.
THE GALILEAN	Chas. Jessop	1s.
THE CITY OF GOD	Chas. Jessop	1s.
FROM STORM TO CALM	A. J. Jamouneau	1s.
LIGHT FROM HEAVEN	Frederic James, Mus. Bac. ...	1s.
THE PRODIGAL SON	Arthur Berridge	1s.
THE CITY OF GOLD	A. J. Jamouneau	6d.
THE PRINCE OF PEACE	A. J. Jamouneau	6d.
JONAH	A. J. Jamouneau	6d.
THE FOUNTAIN OF LIFE	A. J. Jamouneau	6d.
THE COMING KINGDOM OF CHRIST	A. J. Jamouneau	6d.
ONE ONLY DAUGHTER	A. J. Jamouneau	6d.
CHRIST ON THE SEA	Arthur Berridge	6d.
NICODEMUS	Arthur Berridge	6d.
THE SHEPHERD OF SOULS	T. Brookfield	6d.
THE PILGRIM PATH (Just out)	T. Brookfield	6d.
MESSIAH'S REIGN	Maurice Johnston	6d.
PRAYER AND PRAISE	Arthur Pearson	6d.
THE PSALM OF LIFE	Arthur Pearson	6d.
THE DAY OF REST	Jno. S. Witty	6d.
THE LAND BEYOND	Jno. S. Witty	8d.

Sol-fa, Words only, and Band Parts are issued to all the above except one.

JAMES BROADBENT & SON, LTD., 13, BRUNSWICK PLACE, LEEDS.

To Organists and Amateurs.

THE NEW **D'ALMAINE 'ÆOLUS'** Double-Manual Pedal Practice Organ.

A WONDERFUL INSTRUMENT.

Hitherto such Organs have been prohibitive in price, or impracticable and faulty in construction and pedal scale. The "ÆOLUS" Organ is less than half the price, and contains all the practical organist needs.

Magnificent Oak Case, containing 17 Stops, 4 Sets Lower Manual, 4 Sets Upper Manual, 1 full set in Pedal (C.O. scale as needed), Couplers to Manual, Octave Couplers, Swells to Pedal, Foot and Side Blowers, Great Organ Swell. Handsome Organ Stool.

LIST PRICE, 60 GUINEAS. NETT CASH, 35 GUINEAS
SPECIAL TERMS TO PROFESSIONALS.

Messrs. D'ALMAINE (Established 1785)
(Oldest Organ House in England),

91, FINSBURY PAVEMENT.

Easy Terms arranged. Old Organs and Pianos exchanged.



THE FAMOUS **KARN** REED **ORGANS**

Are Unrivalled for Tone,
Workmanship, Durability,
and Value.

Suitable for all purposes.

Specialties in Double-Manual
Pedal Organs.

From all Leading Dealers, or
The KARN-MORRIS

Piano & Organ Co., Ltd.

3, Newman St., Oxford St., London, W.

MUSIC WITH WELSH WORDS.

Y NEFOL WLAD

(The Land Beyond)

CANTAWD GYSSEGREDIG

A Sacred Cantata, gan John S. Witty.

O.N., 8d. { Cyfaddasiad i'r Gymraeg, } Sol-fa, 4d.
gan
Y Parch Glynfab Williams.

Selection T., containing 7 Hymns.

Music, 1d. Hymn Sheets, 2/- per 100.

PART SONG:

HWYRDDYDD

Crossing the Bar, by John S. Witty.

O.N., 1d. Sol-fa, 1d.

ANTHEMS:

I MEWN I'R HAFAN

(Safe Home in Port)

O HAUL FY ENAID

(Sun of my Soul)

O.N., 1d. By John S. Witty. Sol-fa, 1d.

James Broadbent & Son, Ltd., Brunswick Place, Leeds

Harvest Cantatas

"Ruth" - - - - J. S. Witty. 6d.

"From Sowing to Reaping" J. S. Witty. 6d.

"The Two Seasons" - T. Harding. 6d.

"Harvest Home" - A. J. Jamouneau. 6d.

"MUSICAL JOURNAL," 29, Paternoster Row, E.C.

OLD METHODIST HYMNS & TUNES

Edited by **FREDERIC JAMES, Mus. Bac., L.R.A.M.,**
the well-known authority on Methodist Hymns and Tunes.

24 HYMNS AND TUNES IN BOOK FORM OR LEAFLETS.

CONTENTS—1. Mount Pleasant. 2. Arabia. 3. Rose Lane. 4. Oaklands. 5. Diadem. 6. Lyngham or Nativity.
8. Edwinstowe or Edwinston. 9. New Sabbath or Stockport. 10. Tranquility. 11. Affection.
12. Cranbrook. 13. Reuben. 14. Sarah. 15. Shirland. 16. Sagina or Sagiora. 17. Sovereignty.
18. Zalmonah. 19. Acclamation. 20. Hollingsworth. 21. Calvary. 22. Praise. 23. Calcutta.
24. Revelation.

BOOK FORM—PRICE SIXPENCE (post free, Sevenpence). 4 to 12, 5d. each, post free; 20, 6/8; 30, 8/9
50, 12/6, post free. **Hymn Sheets**, 3/6 per 100; 50 for 2/-; post free.

LEAFLETS.—Leaflets may be had at 4d. per doz.; 50 (one sort only), 1/-; assorted, 1/3; 100, one or two sorts, 2/-
(to Tunes) assorted, 2/3; all post free.

James Broadbent & Son, Ltd., 13, Brunswick Place, Leeds.

LONDON: 29, PATERNOSTER ROW, E.C.

Printed by JAMES STRAFFORD, Leeds; and Published at the Office of THE MUSICAL JOURNAL, 29, Paternoster Row, London, E.C.